LARGEST CIRCULATION OF ANY DRAMATIC NEWSPAPER.

THE NEW YORK DRAMATIC MIRROR

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PETE BAKER.

THE SWINDLERS MUST GO.

ACTORS RALLY ROUND THE MIRROR'S BILL.

The Proposed Act to Punish Frauds Against Actors Emphatically Endorsed by Many Professionals—Criticism of the Act and Its Objects from Various Standpoints—Signatures to the Legislative Petition Rapidly Increasing—The Movement Acquiring a Momentum that Will Accomplish the End Aimed At—The Chronic "Opposition" At It Again—All Professionals Invited to Join in the Discussion.

The new bill, drafted by Judge Dittenhoefer at THE MIRROR'S request, has been the subject of a good deal of lively discussion since its text was submitted to the profession last week.

All professionals that understand its scope and purport have expressed to our representatives their satisfaction with the erms of the proposed law and have united wich many reputable managers in approving the object we seek to attain.

Some actors—especially actors of that fortunate description who have never been swindled or made to suffer hardship and loss through the false representations of unscrupulous employers—cannot see the necessity of punishing theatrical confidence men, on the score that actors ought to be able to protect themselves by personally ascertaining beforehand the responsibility of the persons with whom they engage. A few managers—chiefly of the kind that take no interest in the betterment of the actor's condition—resent this movement on the general principle that an intelligent effort to improve the commercial well-being of the rank and file of the profession holds forth no direct promise of individual profit to themselves.

But the best proof that progress has been made is the fact that the proposed law has stirred up honest and earnest discussion among the profession generally. The more discussion there is, the more light will be thrown on the subject, and that will help the cause.

The copies of the petition that THE MIRROR prepared and distributed last week in convenient places are filling rapidly. A large number of names have been affixed already, and there will be thousands of signatures, without doubt, before the Summer is over. While a great many of the names signed are those of actors and actresses that have suffered from swindlers, it is significant that a large proportion are those of men and women who are interested to the extent only of obtaining protection for their brethren. And we consider it to be the special duty of the more fortunate class to support this movement heartily.

Actors and managers will find copies of the petition at the following places, where they are invited to call and sign:

Actors' Fund, 12 West Twenty-eighth Street; Actors' Order of Friendship, Broadway Theatre Building; 5 A's Club, 43 West Twenty-eighth Street; Symmonds and Brown, Broadway, corner of Thirtieth Street; J. J. Spies, 38 West Twenty-eighth Street; J. Alex. Brown, 1145 Broadway; Taylor's Exchange, 38 West Twenty-eighth Street; Frohman's, 1127 Broadway; Randall and Dickson, 1145 Broadway; Corcus Exchange, Broadway, corner Twenty-seventh Street; Colonel Milliken's Agency, 39½ West Thirtieth Street; Lawrence Dramatic Exchange, 126 West Forty-second Street; W. A. Edwards, 25 West Thirtieth Street; DRAMATIC MIRROR Branch, 38 West Twenty-eighth Street, and DRAMATIC MIRROR, Broadway, corner of Fortieth Street.

Last week we invited the views and the suggestions of a number of actors on the subject of the proposed law, and their interesting responses will be found further on, together with the spontaneous expressions of others. The many hearty endorsements of the bill speak for themselves. The criticisms of the movement call for reply.

The following letter states the views of that highly esteemed actor-manager, Milton Nobles:

BROOKLYN, July 6, 1892.

To the Editor of the Dramatic Mirror:

SIR.—I acknowledge the receipt of your flattering request for a public expression of my views regarding the matter of a State law to protect actors from irresponsible managers, etc. Being both an actor and a manager I may say, primarily, that the subject awakens conflicting emotions, coming as it does, on the eve of a presidential election, with a route booked that covers the continent.

But seriously, THE MIRROR has been a prime mover and successful champion of so many measures "for the good of the order," that its advocacy of any cause entitles it to the immediate serious consideration of all reputable members of the profession.

The end sought to be gained must meet the approval of any intelligent actor and honorable manager. The means to that end is a subject for discussion and suggestion.

As we progress we shall probably find, as has been the case in the great Inter-State Commerce law, that it is a knife with two edges. Let us have intelligent discussion by all means. But give us reason and argument, not sentiment and pathos.

Many of the most reliable managers of to-day started with nothing but energy and a play. Others with the same capital have fallen by the wayside and sailed home. I began with nothing. Borrowed money to make my first stand, and got credit for printing. At the end of two seasons I was not much better off. I had not earned the salary that I could have commanded as a stock actor. But I stuck it out. People who don't know anything about it say that I am rich to-day. I have never said it, because it is not true. But I have been an employer for seventeen years, and I don't owe an actor a dollar.

I venture the assertion that scores of managers, whose credit and reputations are to-day A-1, could tell a story similar to my own. In 1873 Henry E. Abbey made one of his first managerial ventures in the Northwest. Jane Coombs was his star; I was the leading support. He had about twenty-five hundred dollars, which he lost so quickly that it almost took his breath away. We went to pieces at Minneapolis. He was heavily in debt to all of us. One year later I received a draft for the full amount due me, and have no doubt all of the others did the same.

The element of chance probably enters more largely into our business than into any other, sometimes, but *not* always, a good play, energy, skill, judgment, reputation, and experience command pecuniary success. Frequently they fail to do so. But, as our business is conducted, they must still be rated as capital.

Colonel Brown hits a heavy blow on the head of a nail, when he says that many actors will decline a responsible manager's offer of a fair salary, and accept an offer of five dollars a week more from irresponsible speculators.

I have observed this phase of the subject during seventeen years of management. I encounter it every season.

The actor, by the peculiarity of his temperament, and lack of business instinct, is, in a large measure, responsible for the army of parasites who fatten on him.

Can we protect him by legal enactment?

If so, then let us do it, by all means. But when we get the law, let us reach out for the high-flyers, rather than for the poor fighter who sinks his little all, and goes down with the wreck.

There are several of them right in New York city, "firms," "agencies," "syndicates," who, season after season, launch windy booms, and "call them in," in from two to ten weeks. The following season they go through the same process. They have no trouble to get all the actors they want; and so, year after year, they continue business at the old stand.

Whose fault is it? They couldn't do it if actors refused to engage with them until they had purged themselves of contempt.

But, unfortunately, the actor has a stomach—many of them several stomachs—to feed, and when they can't get what they want, they take what they can get. Hope springs eternal in the actor's breast.

In commercial pursuits there are men who fail in business and swindle their creditors. But the same creditors do not, as a rule, allow themselves to get the second dose from the same party.

With the actor it's different. He always has the old excuses: "Half a loaf better than none." "If I hadn't taken it some other actor would." And he is right.

Still, if we can get a law that will cure this evil, let's have it.

If we can change human nature by legal enactment, let's get at it at once.

But, for goodness sake let us not, to put it vulgarly, "go off half cocked."

That was done recently in juggling with the charter of the Actors' Fund. And when attention was called to several very stupid blunders we were informed that they were "clerical errors" and "misunderstandings." And, as usual, "nobody to blame." The matter was probably left to the office-boy.

The profession is full of educated, thinking men, in the rank and file. There are scores of actors educated for the law, and members of the bar. Those are the kind of men, I take it, that THE MIRROR wants to hear from.

I find I am writing about several things you didn't ask me to write about.

Possibly you may think my stuff worth using as general reading matter.

If anything that I have said provokes intelligent discussion, then I have not written in vain.

In conclusion: The Edwin Forrest Lodge, Actors' Order of Friendship, has been for about a year discussing this subject, rationally, argumentatively, and with dignity. As our worthy ex-President, Mr. Aldrich, has informed you, the Lodge has consulted eminent counsel.

This was done long before Mr. Smith's pungent "motion" and Frank Mordaunt's spontaneous "second" convulsed the good-natured gathering at the recent Fund meeting.

I think I may safely say that THE MIRROR'S earnest efforts to reach a solution of this perplexing problem will receive the cordial sympathy and substantial support of this representative body.

MILTON NOBLES.

Mr Nobles is mistaken in supposing that the proposed law will affect, embarrass or cripple honest managers with but limited capital. The bill distinctly refers to persons who make any "false statement, representation or inducement to any actor to enter into an engagement;" it applies to no other sort of person. We think that Mr. Nobles will agree with us that the person who lures actors to disaster under fraudulent representations deserve to suffer legal punishment as in the case of any other swindler or criminal. If a man has the confidence of his profession, and if he has credit, such as Mr. Nobles possessed when he began, it cannot be said that that man begins "on nothing." Such a man will find no difficulty in engaging actors; such a man can afford to be truthful in his representations to them. It is the man without capital or credit, who fraudulently induces actors to tempt fate with him in a speculation whose hazard they are kept in ignorance of—it is that man that this law is intended to punish.

Honest managers, however small their resources, will not be injured by any law that lodges rogues and swindlers in the penitentiary. The maximum penalty of a misdemeanor, which the proposed Act declares the swindling of actors to be, is one year's imprisonment and five hundred dollars fine. It is needless to say that a few convictions under this law would put an end to the too prevalent form of rascality that it punishes.

Mr. Nobles frankly acknowledges that actors lack business instinct; that they are easily deceived. For the sake of argument we will admit the truth of that assertion. Does it not form one of the strongest reasons why actors ought to be legally protected and why the rascals that prey upon them ought to be exposed to criminal prosecution?

It might, with as much force, be argued because actors are temperamentally peculiar and because, lacking the business instinct, they are frequently improvident, that when they fall ill, or when they starve, or when they die penniless they ought to be abandoned because they have only themselves to blame for their condition. Following out the same line of reasoning, the Actors' Fund ought never to have been founded and its beneficent work is all a mistake.

We concide with Mr. Nobles in his opinion that the situation calls for reason and argument; we do not agree with him that sentiment should be left out of the matter. There is room for sentiment and for sympathy in this movement, as Mr. Nobles will acknowledge when he thinks of the wrong and the ruin that follow in the wake of the swindling manager. One's sense of justice rebels at the constantly recurring untoward incidents—often pathetic, sometimes tragic—that are the lot of unfortunate professionals who are deceived by the promises and blandishments of these confidence men. Honest failures can never be prevented, but criminal breaches of trust can be punished, and that is what our bill is intended for.

We do not think that Mr. Nobles really differs much from us in this matter. Our points of view are not exactly similar but we are both equally desirous to provide a remedy for the grievances that now exist.

We select from the other letters we have received the following:

NEW YORK, July 8, 1892.

To the Editor of the Dramatic Mirror:

SIR.—It was with great pleasure I read your article and the draft of the proposed "Act to Punish Frauds Committed Against Actors," for it is at least one step in the right direction to protect actors and singers from unscrupulous managers, who very often have not even the right to be so termed and who establish themselves in this capacity without brains, money, or any of the necessary qualities for such a position, except a vast amount of conceit and "swagger," which is put on for the benefit of the confiding actor, whom he condescends to employ and afterwards doesn't even pay.

I think if it were an established law that a man must have a certain sum of money to put up, before he started a company, it would prevent the many barnstorming companies from going out each year with, as a rule, inconsistent, uneducated actors, who eventually "walk" home after a few weeks, to flood the market, to the detriment of those really qualified, and it would also prevent unknown and equally unqualified managers—unqualified as to money and brains—from starting companies, deceiving first-class artists and under false pretences engaging their services, not knowing often up to a few days before the opening, whether they can "scrape" the necessary funds together to even produce their play or opera. Then principals and chorus work all day and all night, take rebuffs and even insults from the would-be manager, who scarcely takes off his hat even to his leading ladies, thinking "Well, never mind, I shall soon get the long-looked-for first week's salary."

They work on; the first night comes, everyone does his or her best, the week goes by and at the first, perhaps the second or the third, the manager disappears, one can't even catch a glimpse of the august personage, but neither do we of those bright and shining dollars, half of which we have spent in advance.

We have worked hard, gone without dinners and lunches, all to what end? Many of the beautiful, butterfly chorus girls, who looked so fresh and lovely to the audience, are without one cent and in debt for their board. They will be thrown into the streets. The result I dare not even write. It might shock a public who would rather not hear.

I think it lies with theatrical people to prevent all this and I, for one, am ready to render any assistance that may lie in my poor power.

I am, sir, faithfully yours, NINA BERTINI.

SEWARSEN, N. J., July 7, 1892.

To the Editor of the Dramatic Mirror:

SIR.—I am in hearty sympathy with the bill. THE MIRROR, I am sure, will do our calling a great service by giving publicity to a subject that every season causes so much distress, and I trust will be the means of furthering the passage of the bill.

Sincerely yours, J. H. STODDART.

NEW YORK, July 11, 1892.

To the Editor of the Dramatic Mirror:

SIR.—It is with pleasure that I subscribe my name as a supporter of "An Act to Punish Frauds Committed Against Actors." I am entirely in sympathy with this movement. Surely all who have the interests of the theatrical profession at heart will thoroughly indorse it. Yours very truly,

JULIA MARLOWE.

LAUGHAM HOTEL,
BOSTON, July 8, 1892.

To the Editor of the Dramatic Mirror:

SIR.—You have made, I believe, the first, at all events the most important effort in the right direction to secure legal protection for a recognized, legitimate profession, hitherto exasperatingly imposed upon by a large percentage of incompetent, would-be managers, bluffers and swindlers. Let the curtain rise on the Act, and may it never fall, is the sincere wish of yours truly,

LIONEL BLAND.

NEW YORK, July 8, 1892.

To the Editor of the Dramatic Mirror:

SIR.—I have just read the article in this week's issue and the draft of the bill entitled "An Act to Punish Frauds Committed Against Actors." It is a move in the right direction, and I sincerely hope it will pass the Legislature at once.

But I fear the present trouble is greatly that of the actor, who does not even stop to enquire who is the responsible party, but is willing to sign with the first that offers.

Many times actors and actresses have come to me expressly to ask my advice—as to whether they should engage with certain so-called managers or agents. I invariably ask them, "Who is the responsible party?"

Nine times out of ten they will say, "Oh, I don't know; but I believe there is a rich backer."

I then give them a little motherly advice, telling them the "rich backer" is generally a myth, and should the business not turn out as well as expected the "rich backer" will back out and leave them stranded.

Most of them will reply: "Oh, I believe this one is safe, and I guess I will risk it."

They rush off and sign something, go out on the road and in a very short time—I hear from them: "You were right. The 'backer' was a myth, and I am stranded!"

There is no use saying "I told you so,"—that would only increase their misery—so I wisely hold my peace. But so long as actors are so easily gulled I fear there is no help for them, as very few would ever take advantage of the law, should it pass. They fear the next "fraud" would not offer them an engagement (?). While there are so many novices or amateurs hanging on to the profession frauds will abound. They always promise immense salaries. The poor victim is caught by that, when it should be a warning.

I know of an actress now who is engaged to travel next season to play in six pieces, furnish fourteen dresses, and pay her own fare out to somewhere beyond Chicago and back to New York, from the closing point. She is promised $40 per week. How on earth is she to pay for her dresses?

There are several men called managers who are continually taking out companies and leaving them stranded. One, in particular, against whom I have warned my brother and sister actor again and again, but all to no purpose. They continue to "risk it."

Alas! I fear we are a very confiding, soft-hearted—or soft-headed—lot.

But let the good work go on; let us have the law to punish "Frauds Against Actors" passed, by all means. Then, we shall see who will be the first to take advantage of it, for that we shall always have "frauds" calling themselves managers, I have no doubt, and it is high time the confiding actor had some protection. I don't know what the punishment for a misdemeanor is, but it ought to be twenty years.

LOUISA ELDRIDGE,
("Aunt Louisa").

NEW YORK, July 9.

To the Editor of the Dramatic Mirror:

SIR.—Since collapsed companies and the all too early failures have become by-words, the crying need of corrective legislation has been painfully apparent.

Your proposed bill is charged with the greatest benefit that could accrue to the profession, and should have the unanimous support of every member.

No reputable manager or honest actor can have anything to expect from its passage but distinct gain, while enhanced condition of the theatrical calling in the public gaze would be incalculable.

Respectfully, G. HERBERT LEONARD.

365 RIVERDALE AVENUE,
YONKERS, July 8, 1892.

To the Editor of the Dramatic Mirror:

SIR.—I am truly trust the bill will pass.

It would be a benefit to managers as well as to artists, as it might be the means of keeping impecunious parties from venturing where they now have no fear to tread.

THE MIRROR deserves praise from the entire profession for the interest taken in the matter.

LENA MERVILLE.

CASTLETON CORNERS, N. Y., July 9, 1892.

To the Editor of the Dramatic Mirror:

SIR.—The people of New York, as represented in Senate and Assembly, enact too many laws that they do not see enforced. They might pass the proposed bill, but, like too much of their work, it would become a dead-letter law.

If I were to suggest changes in the proposed bill, they would be these:

First. Alter the title so as to read as follows: "An act to punish frauds committed against actors, theatrical stars, and managers."

Second. Have the bill in four sections, the third section to read as follows:

"Any person, male or female, who represents himself or herself as an actor or an actress, capable of playing or performing a certain part, or a round of parts, and who, by such representation, induces a star or manager to engage such male or female when he or she fails to do all that he or she has represented his or her ability to do, either at a rehearsal or a performance, is thereupon lawfully subject to discharge by such star or manager, without notice, as a penalty of such misrepresentation or inability, and any star or manager who fails to discharge such person in such case shall be liable to arrest and imprisonment for compounding a misdemeanor."

You will observe by the above that all punishment falls upon the star or manager. In making these suggestions, I speak from an experience of twenty-nine years as an actor and star, and as an actor's friend. I use the word "actor" as I understand it, and as my long apprenticeship has taught me. Yours truly, T. W. KEENE.

138 WEST TWENTY-SECOND STREET,
NEW YORK, July 7, 1892.

To the Editor of the Dramatic Mirror:

SIR.—The movement to secure a law to punish fraudulent managers is a worthy one.

I have personally suffered so much at the hands of irresponsible managers that I cannot but hope the bill will pass easily and in short order.

Please accept my sincere thanks for THE MIRROR'S earnest endeavor to place the members of our profession in a position to protect themselves.

Yours sincerely, JOSEPHINE LAURENS.

PHILADELPHIA, July 7, 1892.

To the Editor of the Dramatic Mirror:

SIR.—The bill commands the serious consideration of every member of the dramatic profession. It will make the reliable actor's interests identical with those of the reliable manager.

The bill will make reliable managers more exacting for the reason that they will defend themselves on the same ground.

While I think it will be difficult to prove fraud, it will have a wholesome effect on actor and manager, and the result of the first case that reaches trial will be looked for with eager interest.

Yours very truly, HUGH STANTON.
Redding-Stanton Company.

CRESTVILLE, N. Y., July 8, 1892.

To the Editor of the Dramatic Mirror:

SIR.—Me too, please! The bill is a great one. As ever, yours, HARRY CORSON CLARKE.

NEW YORK, July 8, 1892.

To the Editor of the Dramatic Mirror:

SIR.—The bill to punish frauds against actors by unscrupulous managers is just and equitable.

When it becomes a law (of which there isn't much doubt) it will prove of great benefit.

THE MIRROR deserves great praise for its efforts, and can count on my hearty co-operation.

Yours most sincerely,
JAMES ALDRICH LIBBEY.

146 WEST NINETY-FIFTH STREET,
NEW YORK, July 7, 1892.

To the Editor of the Dramatic Mirror:

SIR.—Certainly punish every scoundrel who takes out people under false pretences, and leave room for good, honest managers whom we know but hear very little about. Many of our young players are ruined in the beginning of their careers by false representations. The swindlers cannot be punished too severely to please MRS. ROBERT MANTELL.

ATLANTIC CITY, N. J., July 7, 1892.

To the Editor of the Dramatic Mirror:

SIR.—I wish to say, that we, as actors, should say: "God bless THE MIRROR for its effort to obtain such a law." Faithfully yours,

GEORGE GIDDENS.

70 COLUMBIA HEIGHTS,
BROOKLYN, July 8, 1892.

To the Editor of the Dramatic Mirror:

SIR.—The members of the theatrical profession are probably more exposed to trickery and dishonesty from employers than are any other class.

I am heartily in favor of any measure which will tend toward reform in this matter, and the present movement appears to be in the right direction.

As usual, in all cases where the good of the profession is to be considered, THE MIRROR is fighting on our side. All worthy representatives of our calling are with you. Respectfully,

ARTHUR C. PELL.

NEW YORK, July 10, 1892.

To the Editor of the Dramatic Mirror:

SIR.—Not being confiding, ingenuous or susceptible I can scarcely speak from personal experience of wildcat managers; but the "strong arm of the law" should be brought to bear on the manager that takes an actor's time and talent and gives him neither money nor consideration in return.

I once heard of a railroad syndicate that sued a theatrical company for wearing out their ties yearly, but most of the actors died before the case on the docket was reached. It is now left for THE MIRROR and Judge Dittenhoefer to ask for a rehearing.

In my travels between two hemispheres I have seen a panorama of Hamlets meandering back to their native cities. Tradition tells of Yum-Yums' fairy footprints in the snow along the New York Central, and on the Pacific Slope Uncle Tom's Cabin has sometimes come to grief.

There is a strange pathos in all of this—touching because the credulity of human beings has been played upon by fly-by-night managers.

I am in sympathy with all my fellow artists, and I think the names of all managers that swindle them should be placarded daily on a bulletin devised for that purpose and swung from THE MIRROR office. Sincerely yours, DOUGLAS ATHERTON.

An amusing comment on the proposed law comes from a journalistic quarter that has shown marked hostility to every measure devised to benefit the profession, from the establishment of the Actors' Fund, which it opposed in 1882, to the holding of the Actors' Fair, which it opposed in 1892. This fractious and confirmed attitude of opposition—mingled with an equally marked disinclination or inability to suggest, foster or accomplish anything for the good of the stage or of the profession—is a hopeful sign for the present movement, since hitherto it has always presaged success.

The publication in question does not think that the proposed law will "amount to much," because (and there is unconscious humor in this assertion) "the rank and file of the profession would as soon travel with managers who have nothing as with men of the greatest financial soundness." And it adds (as who should say, "This settles it!") that "if such a law should be passed in New York State, what is to prevent the person who wishes to evade it from going over to Jersey City to organize his company?" To which the average man will naturally reply: "Nothing—except that the spectacle of a parcel of swindlers, beckoning victims across the ferry avowedly in order to escape the jurisdiction of the law of this State would not inspire confidence among disengaged actors, or be likely to take in even the inmates of an idiot asylum."

But opposition from such a quarter is to be expected. Even swindlers have their public apologists and defenders. It is so in political and business life; and, in a pettier way, it is so in the dramatic world. But, to quote the words of the publication that objects to a law to punish the enemies and swindlers of actors, such opposition will not "amount to much."

WALTER SANFORD has purchased outright Frederick Paulding's big scenic production of last season, The Struggle of Life. The manuscript is being entirely re-written and, so Mr. Sanford says, more comedy will be introduced into it. New and elaborate printing and a "gilt-edged" company will be important features of Mr. Sanford's production. The season will not open until after election.

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AT THE THEATRES.

Brightened and rendered lively by many changes, Sinbad is running at the Garden Theatre to an excellent business.

At Koster and Bial's last night, Nada Reyval, called the "chanteuse electrique," created a sensation upon her first appearance in this country. By means of an electric matting on a darkened stage, a wired costume, and metal plates on her heels, she startled the audience by an electric display at once novel and beautiful. As she dances, meantime controlling the electric currents, she causes to appear an electric crown, brilliant bouquets on her corsage, ornaments of light in her hair, and even an embroidery of her dress that flashes like jewels. She sings as well as dances, and the audience itself seems electrified as she performs. Dufour and Hartley, in their sensational dances, including "Ta-ra ra-boom-de-ay." Samuel Dearin, Jennie Joyce, who returns this week to fill an engagement in the London Alhambra, and the burlesque of Pocahontas, fill up the programme.

Tony Pastor presented a new and popular bill at his theatre last night. McIntyre and Heath made their appearance after an interval of five years, and were received with enthusiasm. Evie Stetson has been re-engaged.

The fiftieth performance of The Vice Admiral, about a month hence, will be marked as a souvenir event.

At the Casino roof-garden entertainment, last night, La Granadina introduced two new dances, and the Espinosa Quartette described a new ballet, entitled "L'Italia." M. Felix continues to add to his gallery of recognizable caricatures, Mabel Stephenson steadily wins new friends, and Lizzie Derious Daly, already well-known, Odellyska, a new French singer, Duncan, the ventriloquist, and the Girards are new-comers in the entertainment.

PETE BAKER.

On the first page of THE MIRROR this week appears a portrait of Pete Baker, the noted Dutch comedian and vocalist, who is known from one end of the land to the other.

Mr. Baker was born in Buffalo in 1855. When a boy, he was employed in a grocery, working with the present mayor of that city. He early showed an inclination for the stage, and even during intervals in the grocery—when his employer, H. P. Dudley, did not discourage him by his presence—young Baker practised clog dancing and its accompaniments in the rear of the store.

He soon became so proficient that he entered the theatre as a comic vocalist, and within a few months cranched out as a Dutch song-and-dance artist. He won favor from the first, and at times has appeared in both the variety and the legitimate branches of the profession with success.

In 1870 Mr. Baker formed a partnership with T. J. Farron, at Chicago, and with him made a lasting reputation in the duets "Little Fraud" and "Schneider's Courtship." About this time Mr. Baker wrote a sketch of that very successful piece, Chris and Lena, which William Venshay, now dead, finished, and which was first produced in Buffalo. Baker and Farron continued to play this, off and on, for more than fifteen years, throughout the United States, Canada, England, Ireland, Scotland, New Zealand, Australia, and Queensland. The Sandwich Islands, Fiji Islands, Arabia, Egypt, Italy, France, and Germany were also successfully visited.

During their partnership, Baker and Farron produced these plays: Chris and Lena, Conrad and Lizette, The Cut Glove, Lisa Eccles, The Government House, Struck Oil (presented in Australia and New Zealand only), Honest Hearts (produced only in Australia), The Emigrants, Up Salt Creek, Max Muller, and A Soap Bubble. The last-named piece was produced by them at the Windsor Theatre, New York, June 6, 1886, before their partnership was dissolved.

Mr. Baker has since been starring alone in a reconstructed Chris and Lena, The Emigrant, and Bismark. Though he has always been successful, his vogue seems to have increased since he began to star alone. Many of his friends regarded him as a rival of Joseph K. Emmet during the latter's lifetime, and since his death they insist that Mr. Baker is the leading German dialect comedian. Next season he will produce a new play by Robert Griffin Morris, entitled Dutch Courage, and will also present Chris and Lena in a new form. Mr. Baker has engaged a strong company, has booked all his time, and promises to put out some surprisingly handsome printing. He is a comedian of versatility, in his social life he is genial and jovial, and he is respected by his professional brethren, while in public he is a great favorite.

T. F. BONNEAU is no longer the manager of the Clay Clement company. Mr. Bonneau and Mr. Clement have settled all their business matters amicably, however. Mr. Clement will star during the coming season under the direction of The Clement Company (incorporated), with George L. Smith as manager.

PROFESSIONAL DOINGS.

WESLEY SISSON is now the sole manager of the Manola Mason combination. George Wotherspoon is out of it.

MARGARET MATHER will have Laurence Cautley, an Englishman, as her chief support next season.

THE marriage of Peter F. Dailey to May Hanley is set down for next month.

WILLIAM A. HOWLAND has been engaged for The Bostonians.

SEVERAL new faces are seen in A Trip to Chinatown this week, including that of Carrie Boelen.

THE Carleton Opera company, which closed last week in Washington, will exist no longer. William T. Carleton has conducted the organization for several years and it has presented favorite comic operas in a legitimate and creditable manner. Nevertheless, the career of the company has not been serene at all times, and the pecuniary rewards are not believed to have equalled the deserts. Mr. Carleton, it is reported, has signed with the Russell Opera company.

WILLIAM BUCKLEY, who was taken to the Bellevue Hospital a few days ago to have the question of his sanity determined, was declared to be insane on Saturday. He was removed to the asylum for the insane on Ward's Island.

THE Vaudeville Club, of which "Ollie" Teall is the leading spirit, is reported to have made an offer to lease the Concert Hall attached to the Madison Square Garden Amphitheatre. The purpose is to give "exclusive" variety performances—three a week—to which only the club members and their friends will be admitted.

NAT GOODWIN, who is in London, celebrated the Fourth with a river party. His guests on the Thames included De Wolf Hopper, Stuart Robson, Kate Forsyth, Eloise Willis, Ella Chapman, Minnie Palmer and other American professionals.

BEERBOHM TREE entertained the American actors in London at a Fourth of July banquet. Nat Goodwin, De Wolf Hopper, Burr McIntosh, E. H. Sothern and Stuart Robson were among the guests.

DAVID BELASCO is in town.

STAINVILLE, the man of many faces, will return to France late next month, but he is coming back again for the World's Fair season.

CLAIRE BEAUMONT, the clever soubrette, has received several excellent offers for next season.

NEGOTIATIONS are nearly completed between Dr. G. W. Purdy and Harry St. Maur for the purchase of a comedy written by the latter for Fanny Rice's use.

MR. AND MRS. FRANK MORDAUNT are enjoying their holiday at Long Branch. "What with ocean baths, Monmouth Park races, driving about the country and the calm, peaceful nights it is really a midsummer night's dream," said Mr. Mordaunt.

THOMAS R. PERRY has signed as business manager with Primrose and West to look after 8 Bells next season. Mr Perry has been for several seasons the manager for Pete Baker, the German comedian.

FRED. DANCERFIELD, the scene-painter, sailed for Europe last Wednesday.

THE members of The Isle of Champagne company will arrive from Chicago to-day (Tuesday). The road season of this company will begin on Aug. 15 in Boston.

MR. AND MRS. JOHN RUSSELL arrived from Europe on Saturday. They visited Vienna to see the musical and theatrical exhibition, and spent a few pleasant days in London and Paris.

LAST week La Regaloncita danced with the Summer Opera company at the Lyceum Theatre, Cleveland. On Saturday, however, the management was warned not to let the child appear again, and she was withdrawn immediately.

OSCAR SISSON is the guest of Mr. and Mrs. W. H. Wheeler at their Summer cottage on Bantam Lake, Litchfield, Conn. Mr. Sisson is rapidly recovering his health. He expects to be in prime condition when he starts out with his Colonel company.

ROBERT MANTELL is visiting friends in Ireland. It is said that he will see London before he returns to America to negotiate for a play.

HARRY SAINT-MAUR's novel "A Railway Mystery," has just been published by the Minerva Publishing Company. It is a short story, introducing few characters, but the plot is ingenious, the interest is sustained to the last page, the mystery is cleverly prolonged and the situation of it, through the detective business of the hero, is satisfactory. "A Railway Mystery" is excellent Summer reading, and the actor that wrote it ought to enjoy the profits of a considerable sale.

CHARLES H. YALE, who has severed his connections with W. J. Gilmore, of Philadelphia, is making extensive preparations to take a new production of The Devil's Auction on the road. Mr. Yale says that the revival will be elaborate in every sense of the word. A season of thirty-five weeks has been booked in the South.

THE women in the audiences of Puritania, in Boston, are served with ice-cream between the acts.

HARRY HARDY, manager of A. H. Woodhull's Uncle Hiram company, is visiting his parents in Piqua, Ohio.

NINA FARRINGTON sailed for Europe last Saturday on the *Bretagne*.

THE Arion singers of this city arrived at Hamburg on Thursday, and were received with ceremony by the Arion Society of that city. A band saluted them with "The Star Spangled Banner," the customs officers passed their baggage without examination, and they were cheered as they marched to the hotel, while in the evening new honors were paid at the Garden of the Uhlenhorse, on the Alster. The visitors gave their first concert in Hamburg Friday night. Ludwig Hall was crowded, not less than 4,000 persons being present, including many leading citizens. It is said that no such chorus singing had ever before been heard in Hamburg, and the society was received with great enthusiasm. Director Frank Van Der Stucken, Maude Powell and Franz Rummell were especially applauded. On Saturday the Arions attended a commers, at which they were entertained by leading citizens, and early on Sunday they started for Berlin.

JOHN R. PEROR, manager of the Lyceum Theatre, Rochester, is in the city booking attractions for the coming season.

HARRY C. EGERTON, the new manager of the Standard Theatre, Chicago, has completed his booking, and will start home next week. He expects to visit a number of the principal Eastern cities before he goes West, however.

WILLIAM STAFFORD will be a prominent member of Walter Sanford's My Jack company.

IT is intimated that there are likely to be radical changes in the comic opera organization known as the Digby Bell Opera company in the course of the next two weeks. Mr. Bell has gone to Europe for a four weeks' vacation. He does not seem to be a bit worried over the events that may happen during his absence.

EDGAR SELLEN sailed for Europe on Saturday to be absent about six weeks.

NEW ORLEANS is the title of E. P. Mawson's new romantic drama. It will be produced next Fall.

IT IS J. D. Levy who is the newly appointed passenger agent for the Chicago, St. Paul, and Kansas City road, with headquarters in this city. Owing to a typographical error, Mr. Levy's initials appeared in these columns recently as J. J. Joseph J. Levy, as has been stated previously, is on the business staff of Stockwell's Theatre, San Francisco.

MARK PRICE will return to the legitimate drama next season, and play leading business with Robert Downing.

RICHARD MANSFIELD and his company have returned to the city. Their Pacific coast tour was very successful.

THE trustees of the Actors' Fund met on Friday and appointed this committee to take charge of the money netted by the recent Fair. Edwin Knowles, Milton Nobles, and H. S. Taylor. A large portion of the proceeds has already been invested, and it will be the duty of this committee to aid Treasurer Sanger in investing the remainder, which will be loaned on mortgages.

ED. J. KERNAN, manager of the World Museum, Pittsburg, is visiting friends at Columbus, Ohio.

WHITE'S Opera House, at McKeesport, Pa., is being remodeled, and Manager Hunter says that he intends to have one of the best theatres to be found in the country outside of the large cities.

EZRA KENDALL is resting at Sea Cliff, L. I., and at his leisure is paying attention to his new play, which he expects to have ready for trial in October or November. His central figure will be "the old man with whiskers, mixed with pathos," and the aim is to picture country life realistically. For his Pair of Kids Mr. Kendall has the best route he has ever booked. It includes twenty-four week stands in good houses, many two and three-night stands, and only five weeks of one-night stands for the whole season. He will open at Ford's Grand Opera House, Baltimore, Sept. 5, and will carry new special scenery, painted by Harry C. Temple, from whose brush came the panorama of Ben Hur. The company thus far engaged includes Jennie Dunn, Carlotta, Kate Quinlan, Marie Sanger, and Barney Reynolds.

JOHN WHITELEY will not go with R. D. MacLean and Marie Prescott next season. Frank Bowly will take his place as business manager and treasurer. Mr. Whiteley, however, has booked the route of these popular stars for the season, which will commence on Aug. 29, at Richmond, Va., and will close in St. Louis in April. Mr. MacLean and Miss Prescott will make an elaborate scenic production of The Duke's Wife, which is now being prepared by E. T. Harvey, of Cincinnati. Their company is complete. Mr. MacLean is on his "Wild Goose Farm," near Shepherdstown, West Virginia.

ALEX. COMSTOCK has become lessee of Niblo's Garden, and will run it as a combination house.

EMILY RIGL states that she is not under engagement to Harry Lacy.

THE California Theatre, San José, was burned July 3. Repairs had just been completed. Mr. Martin's loss is $30,000, with no insurance. Donnelly and Girard were to have played in the house on the Fourth.

THE Floy Crowell Dramatic company stranded at St. Johnsbury, Vt., a few days ago.

CHARLES A. VISING has declined a re-engagement with Frederick Warde for next season, and has accepted an offer from Clara Morris.

MABEL BERT and Charles Bowser have been engaged for Little Tippett by Duncan Harrison.

EUGENE TOMPKINS has returned from Europe.

HENRY GREENWALL denies the rumor that the Grand Opera House, New Orleans, had been destroyed by fire.

FRANK RICH, manager of Telephonia, has been forced to refuse many applications for time. His season is all booked in high-priced houses. Mr. Rich has engaged Martin Hayden to stage this new extravaganza.

THERE is said to be a serious breach in the relations between Barry and Fay. It is probable that Fay and Mark Murphy will appear together for a term of years.

W. J. BENEDICT has secured Irish Visitors for next season, and is engaging a company.

IT is rumored that Daniel Frohman has engaged Kyrle Bellew.

SHERMAN BROWN, manager of the Davidson Theatre, Milwaukee, who is spending the Summer at Sheepshead Bay, rescued a man who fell out of a boat last Thursday, and who would probably have been drowned but for Mr. Brown.

LESTER SHEPHERD will star in The Fool's Revenge next season.

EUGENE ROBINSON is seriously ill. He has been suffering with an abscess in the ear, and has undergone a surgical operation.

WILSON BARRETT arrived in New York July 6, accompanied by Maud Jeffries, his leading lady, for a short visit of preparation for his American tour, which begins in November. He will engage several actors here, and will present on his return Hamlet, Claudian, Ben-My-Chree, and Othello, playing the Moor himself.

CARRIE LOUIS' new play will be called The June Raves and not June Roses, as has been announced.

THE Daly company opened at the Stockwell Theatre, San Francisco, last Thursday night, in As You Like It, to a large audience.

ATKINS LAWRENCE has signed to play Old Tom with Brady's After Dark company.

WALTER N. LAWRENCE will manage the tour of Martin Hayden in Held in Slavery.

ED. CHURCH, of the Lansing Theatre, Lincoln, Neb., left for home on Friday night. Mr. Church's bookings for the coming season are of an exceptional character.

EDWIN H. LOW, of Low's Exchange, will sail on the *City of New York* on Wednesday morning on a business trip to his London office, where he will remain until October.

WILLIAM BRODRICK, the basso, has made another marked success with the opera company at Schlitz Park, Milwaukee. In Dorothy he was received with great enthusiasm. Mr. Broderick has been a favorite at Schlitz Park for several seasons.

THE company engaged by E. D. Stair for A Barrel of Money comprises Danny Mann, Ralph Dorman, Will Spalding, A. H. Bailey, John Cawman, Lloyd Neal, Grace Carrington, Rosabel Russell, Mattie Aubrey, M. J. Harrington, Prof. H. Schloss, and George Hessen. George H. Nicolai will be the business manager. Rehearsals will begin at Detroit on July 21, and the preliminary season will open at Howell, Mich., on Aug. 2.

THE thousands of Christian Endeavor people that swarmed about the city last week, conspicuously badged, entered upon the incidental task of viewing the metropolitan elephant with a noticeable zeal. They visited nearly all of the Summer amusement places, and were no doubt amused. In some places they were probably amazed. On several evenings the spectacle of Sinbad in the Garden Theatre received the overflow from the Garden amphitheatre, and most of those who entered sat the show out. The wide-eyed wonder with which those of them that visited the roof-garden entertainment witnessed the serpentine dance was in itself an unctuous exhibition to the *habitué*.

EMMA FOSSETTE, formerly in the company of Lydia Thompson, has brought suit in the city court against the latter for breach of contract. Miss Fossette alleges that during no week of the last four months of the last theatrical season did she receive her full salary. She claims $321. The plaintiff quotes Miss Thompson as saying that her inability to pay salaries was due to her endeavor to settle the estate of her husband, Alexander Henderson, now in chancery.

THE NEW YORK
DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

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CURRENT AMUSEMENTS.

CASINO—THE VICE ADMIRAL, 8:15 P. M.
KOSTER AND BIAL'S—VARIETY AND BURLESQUE.
TONY PASTOR'S—VARIETY, 8 P. M.

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SPECIAL.

Every professional inserting a card of ten or more lines for three months or longer in this paper will receive a copy of THE MIRROR for the same period, without extra cost.

HAS TRAGEDY DEPARTED?

IN an editorial the other day one of the leading New York newspapers asked, "Has tragedy departed?"

The query was based on the fact that New York had seen none of SHAKESPEARE'S great tragedies during the past season; and the writer of the query proceeded to mourn the death of BARRETT and the retirement of BOOTH as suggestive of the end.

Every lover of the theatre deplores the death of LAWRENCE BARRETT and regrets the retirement of EDWIN BOOTH, both of whom have done much to adorn and distinguish the American stage. But it is just as true that Tragedy will not perish with them as it is that Tragedy did not begin with them.

The giants of the stage do not come with the regularity of the seasons. From the earliest days of the theatre there have been intervals between the greater manifestations of its genius. And so it has been with painting, and with literature, and with the other arts, each of which, like Nature herself, shows a regular output of the smaller growths, while the greater demonstrations are but occasional. Great genius is irregular in appearance. It is as impossible to foretell its coming as it is to understand its phases.

And there is another thing: its presence, even, is sometimes not recognized until—and this is especially true of the theatre—its best endeavor has gone with scant or grudged recognition.

Art is jealous. But the living are more jealous of the ashes of its interpreters than they are just to its existing exponents. The grave covers the blemishes, as it magnifies the abilities, of all great artists. And he who walks with the *manes* of the great in the paths that gave them fame, contends against odds that are not canceled until he, too, is immortalized.

EDWIN BOOTH, not long ago, to a company of actors in the Players' Club, pointed out the apparently inevitable tendency of the public to pass by the vigorous manifestations of an artist in his prime, only to besiege him when in after years he had won recognition but had lost his fire. And it is said that Mr. BOOTH there stated that he had played to empty benches when he was at his best, while he looked with wonder on the throngs that came to witness his work in his declining years.

It is quite probable that many young actors of to-day who are struggling against tradition and memories will, before they die, be greeted with the plaudits reserved for genius.

As to SHAKESPEARE, he will live to increasing wonder and admiration for all time.

PERSONAL.

NICOLAI.—George H. Nicolai, manager of A Barrel of Money, was married on June 29 to Belle Cookson, late of that company, at the home of E. D. Stair in Detroit.

PEARSON.—A. V. Pearson is taking a needed rest preparatory to active work on The White Squadron production at the Fourteenth Street Theatre. Mr. Pearson is at Lake Chautauqua.

EDDY.—Jerome Eddy has returned from a two weeks' trip to the Thousand Islands.

GALE.—Minna Gale is spending the Summer near Seabright, N. J. Her next season, which will cover about twenty weeks, will not commence until December.

HAWORTH.—Joseph Haworth left for Chicago on Tuesday evening. Mr. Haworth has been engaged at a large salary to appear for one week in a local play called On 'Change. He will be absent about four weeks.

ROBERTS.—J. B. Roberts, of Philadelphia, sailed for Europe on Saturday last. Mr. Roberts will make an extended tour of the Continent.

SASSEEN.—Mrs. David Sasseen, the beautiful wife of Dramatic Editor Sasseen, of the Chicago *Herald*, accompanied by Mrs. Guerin, of Chicago, is in the city for a few days. The ladies intend to spend the Summer at Long Branch. Mr. Sasseen will also make a short visit East in the course of a few weeks.

WOOD.—Laura Wood, who used to be with the Parlor Match, has returned from Boston, where she has been studying music for two years.

KEWARD.—Edith Keoward had engaged her passage to sail to-morrow (Wednesday) for England. She afterward changed her mind, and now expects to remain here all Summer. In September she will play the part of the livelier of the two widows in Mr. Wilkinson's Widows, the part originated in this country by Georgie Drew Barrymore.

BOOTH.—Sidney Booth and Junius Booth came down from Manchester to attend the Yale-Harvard boat race. They wore the crimson.

SCHROEDER.—Charles Schroeder did not sail for Europe last week as stated by several papers. He will sail next week, however, and will be gone a year.

HUTTON.—Laurence Hutton, the dramatic historian, has received the degree of M. A.

FISCHER.—Alice Fischer was in town last week. She has had several capital offers, but has not signed yet.

BELASCO.—David Belasco has returned to the city looking none the worse for the wear and tear of his first tour as a manager.

JOYCE.—Jennie Joyce will sail for England on Saturday. A special tug will escort her down the bay.

MANTELL.—Robert Mantell sailed for Europe last week.

COGHLAN.—Charles Coghlan will return from England next month.

GREENWALL.—Henry Greenwall, it is said, has decided not to manage any more companies. His numerous theatres monopolize all his time and attention.

GRAY.—Edna Gray, an American soprano who has been received with favor abroad, is the subject of a complimentary sketch in the *Hearth and Home*, an English paper which, like so many of its contemporaries, seems to have a narrow conception of the United States, and especially of the means of transportation in this State. Miss Gray spent her childhood in Michigan where, according to the paper referred to, her grandfather settled after constructing "the New York railway." If the writer of the sketch should happen into this commonwealth, he would probably get run over by the cars.

GURNEY.—Lester H. Gurney, assistant secretary of the Actors' Fund, is enjoying a few days of needed rest down by the sea.

CLARKE.—Adele Clark has gone to Cape Cod to remain until August.

LEWIS.—Jeffreys Lewis, accompanied by her manager, Arthur C. Aiston, left for San Francisco on Saturday. Miss Lewis is to play a special engagement of five weeks at Stockwell's Theatre in that city, beginning Aug. 1.

SEYMOUR.—William Seymour, his wife, and his charming children are spending the vacation at their Summer home, "Clam-Avi Towers," South Duxbury, Mass. Mr. Seymour, besides his regular season's work at the Tremont Theatre, Boston, where he is acting manager, is engaged to direct several important new productions. He is one of the best play-producers in the country, and he has more offers than it is possible for him to accept.

DITHMAR.—Edward A. Dithmar, dramatic critic of the *Times*, has been enjoying a brief vacation.

MORDAUNT.—The statement, made in an unreliable quarter last week, that Frank Mordaunt had signed with James O'Neill, was inaccurate. Mr. Mordaunt is under contract to Charles Frohman for the major part of next season. It is possible that Mr. Mordaunt may accept an offer from Mr. O'Neill to originate an important part in Fontenelle, and to play a special engagement of two months early in the season, but the negotiations are not yet concluded.

STEVENS.—Ben Stevens, De Wolf Hopper's energetic manager, is summering at Long Branch.

ENDLY.—Mr. Ed. R. Endly, for many years the efficient correspondent of THE MIRROR at Mansfield, Ohio, has been selected by the Board of Trustees to manage the Memorial Opera House in that city during the coming season. Like most of THE MIRROR'S young men, Mr. Endly is a first-class business man, and is popular alike both among the profession and in the community where he resides.

LOWELL.—Helene Lowell shines among the several pretty young actresses in By Proxy at the Boston Museum. Miss Lowell played Dearest in Little Lord Fauntleroy formerly, and was one of the most successful interpreters of that character. She is engaged by James O'Neill for next season, and will originate a part in Fontenelle.

WINGATE.—C. E. L. Wingate, for many years dramatic editor of the Boston *Journal* and private secretary to its general manager, has been promoted to the post of assistant managing editor. Mr. Wingate, apart from his journalistic services, has contributed a good deal of valuable material to the literature of the stage.

STETSON.—John Stetson sailed for a Summer's holiday in Europe on the *La Bourgogne* last Saturday. Mrs. Stetson accompanied him.

WATTERSON.—An historical drama by Colonel Henry Watterson, of the Louisville *Courier Journal*, entitled Andre, an Idyl of the Revolution, had its *première* at Memorial Hall, Soldiers' Home, Dayton, Ohio, on the Fourth. The play was well received by the veterans, and it was appropriately and handsomely staged by Sam Henderson.

ROBSON.—Stuart Robson was recently entertained by the Royal Actors' Fund of England at a banquet over which Henry Irving presided.

HENDERSON.—Isaac Henderson, the author of the successful novel, "Agatha Page," and of Agatha, the dramatic version of the book, is passing the Summer at Nantasket Beach, Mass. He goes to Boston almost daily to consult in regard to the preparations for the production of Agatha, which is to be one of the features of the coming season at the Boston Museum.

ELDRIDGE.—Aunt Louisa Eldridge has been holiday-making at Bath Beach. She has so many invitations to visit friends during the Summer that her time is practically "booked solid" up to September.

HARVEY.—Hattie Harvey, of excellent reputation as an exponent of soubrette and ingénue lines of acting, has made the success of her career, it is said, in these lines with the stock company at the National Soldiers Home, Dayton, Ohio, during the Summer season lately inaugurated there. We learn that in the old piece of The Pearl of Savoy she has developed unexpected talents as a comedienne, her intelligence and vivacity, allied to earnestness and rare personal comeliness, contributing to a most capable performance of a leading part in that piece.

SHEPARD.—Josephine Florence-Shepard is said to be an exceptionally good horsewoman. She drives daily a Russian pony to a phaeton at Bantam Lake, Litchfield, Conn., where she has leased the Gibbud cottage. Florence Walcott is with her.

THEIR SIDE OF IT.

Proctor and Turner explain the dispute between them and Miss Marbury as to the sale of the rights of Mon Oncle Barbasson by saying that their first payment was to have been made not as a forfeit, but on account of the purchase of the exclusive rights to dramatise that story and play it in America; that while these negotiations were in progress, arrangements were made for the production of Elysium in Herrmann's Theatre; and as this involved the same story, and Miss Marbury could not give an exclusive title, the purchase was never consummated. They say Miss Marbury urged them to complete the deal, and then establish their rights by legal procedure, which they declined to do.

LETTERS TO THE EDITOR.

STEVE LEACH TELLS A DIFFERENT STORY.

NEW YORK, July 9, 1892.

To the Editor of the Dramatic Mirror:

SIR.—In your last issue appears an article headed "All Wind," in which a manager of a dancing hall on East Thirty-fourth Street, known as Richard E. Sause, and a man who, by his own say, is one of the oldest managers in America, one HARRY CHAPMAN, figures as injured innocence. He must be old, for as far back as I can find no one knows anything about him, except that he is one of those vulgarly called "suckers" who hang about hotel lobbies and tell you how they can work the press, and after a line appears in a reputable paper, come to you and say "Now, see what I have done for you" and follow, please let me have five dollars." This the said Chapman has done several times, and on speaking to several reputable newspaper men I have found out that he was not in it at all.

I send you a plain statement of facts in the case and hope you will give me as much space as you did the disappointed ones who have now discovered they have not a "royal sucker" at their disposal.

About March 27, one Richard E. Sause, who represented himself to be the lessee of the property known as the Lyceum Opera House on East Thirty-fourth Street, made me a proposition that if I would furnish the capital necessary, he would furnish the lease of the property; and we were to alter the property into a theatre. He said that he had a balance of seven years to run on his lease, and that the Astor estate had promised an extension of ten years more, making seventeen years in all, at a rental of seven thousand dollars a year. He further said that a well-known theatrical architect had drawn a sketch for him and told him the necessary alterations would cost about twelve thousand dollars. It was thereupon agreed that I was to furnish twenty thousand dollars cash, and he the lease, for which I was to receive two-thirds interest and he one-third.

On going to my attorney, Ira B. Wheeler, to have the papers drawn up it then came out that Mr. Conrad Stein, the brewer, held a mortgage for six thousand dollars on the lease and fixtures, which must be satisfied before anything could be disturbed. I then agreed to lift the mortgage and hold the lease in my name. We had a draft made of our partnership papers. The next visit to my attorney I was informed that in searching the records he had found that the lease was not in Mr. Richard Sause's name, but in one John A. Sause, it having been assigned about a dozen times, and also that there were a great many judgments against the said Richard E. Sause, and he could not have the partnership papers in his name. Then we agreed to draw them between John A. Sause, with Richard E. as his manager.

We then went to see the agent of the Astor estate, where I found that Mr. Sause could not get the extension of lease, and also that there was a clause in the present lease prohibiting any alteration. We then entered into negotiations with the Astor people and after considerable delay and annoyances, it was agreed that we were to have the property in its entirety, viz., the theatre on Thirty-fourth Street and numbers 498 to 504 Third Avenue for a term of twenty years, with twenty more, I to furnish bonds for the completion of the buildings. That being all agreed upon we were told the lease had gone to Europe for Mr. Astor's signature.

In the meantime one Harry Chapman, whom I knew only through seeing him in hotel lobbies, called on me and said as I was about to build why not let a friend of his, Mr. George H. Edbrooke, who is anxious to build a theatre in New York, do the architect work. I consulted with Mr. Sause, and upon his recommendation (as he thought Messrs. McElfatrick too slow) I called upon George H. Edbrooke, who agreed to take the work for five per cent. of the contract. He started in on the plans, when it then came out that the roof must come off and and a new one replaced. The alleys called for by the Fire Department must be built and the house be absolutely fireproof, which would cost over $50,000. I saw the party who was to furnish the money and they said it would be all right.

The architect was going on with the plans and we were waiting for the lease when a thunderbolt came in the shape of an announcement from the Astors that they must have $20,000 in cash security to be deposited on signing lease and returned upon completion of building. I again went to see my backers, and they said that it was a large sum of money to lie idle, but to give them a little time to think over it, and no doubt they could arrange to do it. Then Mr. Sause, who had conceived the idea that people were putting their hands in their pockets and giving $100,000 without thinking twice, started a little double deal of his own by communicating to my backers unknown to me. They upon receipt of his communication advised me that under no consideration would they let me have one dollar to be used in partnership with a man who was as totally unreliable as he.

Had Mr. Sause listened to my advice and let me attend to my own affairs I could have completed the entire arrangement.

During the whole transaction Mr. Sause repeatedly informed me that he could get several backers, and I, remembering this, withdrew in favor of some of the backers he said he was able to procure.

If Mr. Sause has lost anything, he has no one to blame but himself, for I repeatedly advised him not to close his house until the architect was ready for the work to commence.

It is true that I was married on the 8th of June, and have since then been to New York and seen both Mr. Sause and Mr. Edbrooke, but that has nothing whatever to do with my business affairs.

And as far as "pulling in" goes, my backers are strictly business people and no one can pull them in. They know what they are doing, and they that make the assertion must not judge others by themselves. I did not ask for an introduction to Mr. Edbrooke. Mr. Chapman came and volunteered it, no doubt thinking he could "pull his leg."

I waited two months for Mr. Sause to get the lease which he was so positive about, and he could not wait two weeks for me to get the $100,000!

The whole sum and substance is this, that I acted fairly in all of my transactions but Mr. Sause represented everything to me and now, when they find that I am as smart as they and not to be played for a "royal sucker," they think to hurt me by the press. If they think they have a case let them try it in the courts.

STEVE LEACH.

A CHICAGOAN COMPLAINS.

CHICAGO, July 5, 1892.

To the Editor of the Dramatic Mirror:

SIR.—I attended the matinee yesterday at the Grand Opera House with two friends who had a womanly curiosity to see Thomas Q. Seabrooke in The Isle of Champagne. Greatly to our disappointment, we found an English chorus singer taking the part of the star, who was at the time, I believe, in the front of the theatre, no explanation of his non-appearance in the opera being given. This is an imposition on the people, and one unworthy of the management of the Grand Opera House. The part of another principal in the opera was this same afternoon taken by an inferior person without apology.

R. B. B.

OBITUARY.

Frances Kinharvie died on July 2 in Roosevelt Hospital from the effects of an operation, her immediate illness resulting from over exertion at the Actors' Fund Fair. The remains were sent to Miss Kinharvie's mother in Canada. The deceased played, previously to last season, in England, where she acted prominent parts. Last season she played Mrs. Stockton in the Alabama road company, and intended to take a trip to California with Mr. Palmer's stock company this Fall. She was about thirty years of age, and had made many friends.

Ferna d Strauss, an author and composer, who for the past six years had acted as secretary to Prof. Herrmann, died suddenly at the latter's country residence at Whitestone, L. I., on Sunday, July 3. Mr. Strauss was for many years connected with leading theatres in France, and he was at one time secretary to Emperor Napoleon III. He was a member of the Legion of Honor.

Edward St. Clair Gibbons, manager of the Opera House at Shenandoah, Pa., fell down the cellar steps of his residence on Friday night and fractured his skull. A stair door and a cellar door adjoin, and in the dark he opened the latter by mistake and fell headlong to a cemented floor. He died a few hours later.

THE USHER.

During the last session of the Legislature a law was passed providing for the appointment of thirty-five additional firemen to be detailed for duty in the New York theatres, at a yearly salary of $1,000 apiece.

This law had been demanded and procured by the New York Fire Commissioners, who saw the need of it; but it seems that Mayor Grant was not consulted and he knew nothing of the act until the meeting of the Board of Estimate and Apportionment last week when Commissioner Robbins applied for $35,000 to pay the firemen in question during the coming year.

"I never heard of this law before," said the Mayor, angrily, "and I do not consider that your department has acted in good faith toward me in this matter. Here is a special act making a special detail of men for the benefit of private parties, which the city must pay for."

The Commissioner's application was laid over, the appropriation being deferred until the law should be examined into by the Corporation Counsel.

Mayor Grant's objection to this law is singular. Making due allowance for the irritation which our city officials usually experience whenever the State authorities create new laws for the regulation of city expenditures, it would seem that he ought still to be able to appreciate the public expediency of the act in question.

Presumably, the new law is not designed to tax the city "for the benefit of private parties." It is not alone the property of tax-paying managers but also the theatre-going public that the increase in the number of firemen detailed at the theatres is intended to protect.

Citizens have an absolute right to adequate fire and police protection everywhere within the city limits. They pay for it, and it is the bounden duty of the authorities at all times and in all places to provide it to the best of their means and ability.

Theatres, especially, demand the strictest and amplest safeguards. They are resorted to by immense numbers of people; those people are entitled to the comparative safety and security that are assured by the vigilance of trained firemen.

In the past the theatre fire detail has been insufficient. The new law was framed to provide for the deficiency. The public has not complained, and will not complain of the extra expense incurred, nor is the public likely to agree with the Mayor in his view that it is "for the benefit of private parties."

If thirty-five firemen, at an outlay of $35,000 a year, will lessen the chances of fire and panic for the hundreds of thousands of visitors to the theatres annually in this city, it will be money well spent.

An officer of the Newsdealers' Association of this city calls attention to an inaccuracy that appeared in THE MIRROR recently. It was stated that the Newsdealers' benefit at the Bijou Theatre was a pecuniary failure, whereas, as a matter of fact, the receipts were about $600. The dealers worked hard for the success of the affair, and they expect to make their benefit an annual fixture.

The object is a worthy one, for the proceeds go to the benevolent fund connected with the Association, which is used to relieve sick and distressed members, and to assist the widows and orphans of dealers.

The average newsdealer's life is far from being a life of ease or comfort. He works hard for small profits; he gets up at unearthly hours in the morning to obtain the papers that his customer finds on his breakfast-table, and in these days of hot competition and cheap-priced dailies he is compelled to handle and to sell a very large number of copies in order to keep the pot boiling.

Organization for mutually helpful purposes is one of the great and glorious characteristics of this period of our civilization, and the dealers' Association, with its philanthropic deeds and its occasional provisions for festivity and recreation, is worthy not only of praise but of all the support that the public can give it.

There is nothing whatever in the charter or in the by-laws of the Actors' Fund to prevent women members from holding office. There is nothing to prevent any five members from nominating a ticket, partly or wholly composed of women; and there is nothing to prevent the Association from electing such a ticket, if it likes.

As I have said before, it would be beneficial to the Fund—and, likewise, complimentary, to the many actresses who belong to it and who have worked hard for it—if women had a share in governing it.

That they have not at present such a share is due solely to the fact that the subject, until quite recently, was never exploited or brought under discussion. If they and the Association choose to demand this desirable innovation it will unquestionably be introduced when the next elections are held.

Meanwhile, a more pertinent and important question, concerning the subject of women and their relation to the work of the Actors' Fund, engrosses attention. I refer to the proposed establishment of a Women's Auxiliary Association, acting under the direction and within the instructions of the regular Association, but conducted by women alone.

The object of this Auxiliary would be to supplement the routine work of the Fund—to broaden and to refine its philanthropies; to find new avenues of merciful and charitable endeavor; and especially to investigate and to report upon applications for relief made by women.

In these directions the Auxiliary would interfere in no way with the ordinary duties of the Board of Trustees and the standing committees; on the contrary, it would lighten their labors and make the Fund more comprehensive and efficient than it could be otherwise.

It would give, moreover, a permanent vent for the generous enthusiasm and the brilliant activity that before and during the Fund's great Fair furnished such a memorable spectacle of womanly devotion and that served to quadruple the contents of the treasury.

I have not yet discovered any objection to the plan, while its advantages multiply by discussion.

It is difficult to perceive any connection between dramatic journalism and party-politics. I have decided convictions of my own with reference to the issues of the impending campaign; but the readers of this journal do not invest their dimes to ascertain my opinions of the political situation or of the merits of the rival candidates.

However, it is different with the chequered theatrical publication that has uttered its disapproval of Whitelaw Reid's nomination, and has followed up that awful act by the frightful disclosure that Mr. Reid's "great and gorgeous residence up on the bank of Long Island Sound" was built by non-union laborers.

It happens that Mr. Reid's country-seat is not on "the bank" of the Sound—it is five or six miles inland, not far from White Plains. Moreover, the "great and gorgeous residence"—a substantial, but plain stone building, by the way—was not built by Mr. Reid. He bought it complete, with the broad acres of Ophir Farm on which it stands, from a millionnaire who made his fortune out of the celebrated Ophir mine, and lost it afterward.

And, in this connection it may be said that in picking at Mr. Reid the publication in question is fooling with a loaded gun, as Mr. Reid and several old employés in the *Tribune* counting-room can bear witness.

SHERMAN BROWN'S ENTERPRISES.

Manager Sherman Brown, of the Davidson Theatre and the Academy of Music, Milwaukee, who has been in this city about a week or ten days, has already booked a list of attractions for his two theatres, which is probably equal to the best list that can be furnished by any other manager. The season at the Davidson is booked solid with leading attractions only. This is phenomenal, considering the comparatively small number of attractions announced to go on tour.

Mr. Brown is also interested in another venture. The Naiad Queen, formerly the property of Arthur C. McKnight (known a score of years ago as the "boy actor"), was purchased by Mr. Brown early last season. The price paid is said to have been $8,000. The music of the piece is a potpourri of beautiful melodies. From five to six hundred persons will be employed in the presentation, which is to be given by amateur talent, under the auspices of the principal charitable societies in the cities visited.

The costumes and scenery, all of which are to be carried, are of a positively dazzling character. The opera ran a week and two nights to the capacity and broke all records at the Vendome Theatre, Nashville, Tenn. A. E. Jones, the acting manager, is at present preparing a production at Eau Claire, Wis. All departments for the preparatory work are in the hands of competent executives. The work is particularly chaste, and in many places is given under church auspices.

PERILS OF THE ROAD.

Manager Philip Simmonds and the members of The Power of the Press company arrived in St. Paul on last Friday en route East. They had a very unpleasant journey on their return from the Pacific coast, encountering heavy rainstorms and washouts. The company had to stop at Missoula, Mont., for several days awaiting repairs to a bridge. Their train was the first to make the run over the repaired bridge. Just as the train cleared it the bridge went down. It was a very narrow escape, and if an accident had occurred the railroad would have been criminally culpable in failing to test the bridge by running locomotives and freight cars over it before using it for passengers.

PROFESSIONALS AT THE BRANCH.

The profession is well represented at Long Branch. Among the sojourners of that resort is Henry T. Chanfrau, who is now entertaining John Marshall on Second Avenue. William T. Raymond is enjoying life at his cottage on Chelsea Avenue. Frank Tannehill and his wife are seen among the visitors, and Lillian Buck, who will again travel with Fanny Davenport next season, is spending the Summer with her parents there. Among those often seen on the Ocean driveway is George Boniface, Jr., a lover of good horses, and Oliver Doud Byron, who is much improved in health. Thomas Jackson is at the Clark cottage, on Morris Avenue, and Frank W. Sanger is at the Oliver cottage on Ocean Avenue. The Ocean Theatre is in such wretched condition that it will not be opened this season.

GOSSIP OF THE TOWN.

ELLA GARDINER, whose portrait appears above this paragraph, is a New York girl. Her education was begun in this city, and was finished at the Albany High School. Her first dramatic experience was obtained at the age of eight when she played a child's part in The Vicar of Bray at the Fifth Avenue Theatre. Later, she appeared in the original production of The Silver King at Wallack's. After that she left the stage in order to complete her schooling. Returning to the boards, after her graduation, she acted the title-role in Esmeralda for one season. The following year she played in Our Boarding House, and the leading juvenile part in The Planter's Wife with Harry Lacy. Miss Gardiner originated the title-role in A Grass Widow with Charles T. Parsloe. Since then she has played leading parts in My Aunt Bridget, Eagle's Nest, and Casper the Yodler. Her latest success was the role of the adventuress in A Knotty Affair. Next season Miss Gardiner will be the leading lady in Newell Brothers and Dunkins' The Operator company. The part is emotional and, it is said, will give the young actress excellent opportunities.

SYLVIA GERRISH will return to Europe in the Fall.

GERTRUDE WOOD is seriously ill.

EDWARD HOLLAND is spending the Summer at Seabright, N. J.

THE tour of Telephonia will open Sept. 1.

GUSTAVE AMBERG sailed for Germany last week.

THE seasons of The Power of the Press and Across the Potomac will begin on Aug. 29.

T. W. RYLEY and his wife, Emily Banker, left town on Thursday for Asbury Park where they will spend the Summer. They will both be members of the Junior Partner company.

MRS. JOHN INCE and family have gone to North Conway, in the White Mountains.

KATE ALMA, the burlesquer, is summering on the Hudson.

ALFRED MOVRE, the London dramatic agent, will hereafter be represented in America by Elisabeth Marbury. Chandeus, as well as Hugel, of Paris, have also put their American interests in Miss Marbury's hands.

EDWIN A. PRATT has written a sensational melodrama.

EDWARD M. ALFRIEND is writing another play.

AUGUSTUS PITOU arrived in town on Tuesday from Lake Simcoe, Canada, and returned on Friday. He has gained ten pounds.

G. W. LESLIE has signed with Charles Frohman.

W. H. THOMPSON, George Boniface, Jr., and Walter Thomas have signed to appear in The Prodigal Son next season.

NINA FARRINGTON has resigned from the Casino company.

MAUDE AND HILDA HOLLINS have been engaged to appear in Henry E. Dixey's support at Palmer's. Harry Askin announces that The Chimes of Normandy, Olivette, La Mascotte, and Adonis No. 2, by Cheever Goodwin, will be presented.

SOL. WALTERS, having closed an engagement of forty-five weeks at the Girard Avenue Theatre, Philadelphia, is resting at his home in Toronto, Canada.

WHEN Nellie McHenry begins her tour in A Night at the Circus in the Fall, it will be a much improved piece.

GEORGE W. PURDY, Fanny Rice's manager and husband, is taking life easy just now. He has taken the entire third floor of Taylor's Exchange and spends a considerable portion of his day in a hammock.

THOMAS E. SHEA'S Summer season began auspiciously on the Fourth at Rockland, Me. The company consists of Thomas E. Shea, proprietor and manager; J. T. Macauley, agent; Ralph A. Ward, treasurer; Frank E. Hewitt, Joseph Greene, Francis Lyman, Jere. McAuliff, Jere. Grady, Will J. Carnes, Rose Stahl, Helen Frost, Frankie Carpenter and Jennie Fuller.

BEN TEAL is in town.

JOHN WISE, stage manager of the Rose Hill Folly company, is spending his vacation at his home in Lancaster, Pa.

ED. BRADEN, manager of the Boy Tramp company, is vacationing at Piqua, Ohio.

THOMAS F. BROWNE, the whistler, and his wife, Edith Hoyt, are resting at their home in Holyoke, Mass. They have had several offers for next season, in response to a card in THE MIRROR.

MR. AND MRS. LOU WARD and the baby will go to the Catskills this week.

MR. AND MRS. GEORGE SPRAGUE, and Mr. and Mrs. William Whitecar have signed with the Lillian Lewis company.

THE TRIP to the Circus Company left for Chicago on Friday morning. They will open at McVicker's Theatre the latter part of this month.

STUART ROBSON'S season will begin at Col. Sinn's Park Theatre, Brooklyn, on Sept. 19. Mr. Robson's entire repertoire will be presented.

A NUTMEG MATCH, William Haworth's new play for Annie Lewis, will be played for three weeks at Proctor's Twenty-third Street Theatre in October.

HARRY LACY'S season will begin on August 29 at the Novelty Theatre, Brooklyn. The Planter's Wife will be presented.

AL. G. FIELD'S MINSTRELS are rehearsing at Columbus, Ohio. The company will be the largest and most expensive that Mr. Field has ever had. They will open their annual season at Newark, Ohio, on July 19.

MANAGER O. C. GENTHER, of the Grand Opera House, Wheeling, West Virginia, is yachting on the great lakes.

FRANK ANDREWS, of Maud Granger's company, is visiting his relatives at Hyde Park, Mass.

ANDY MORRIS, the clown, has been re-engaged for M. B. Leavitt's Spider and Fly company for the coming season.

AD. STARK, musical director of Dockstader's Minstrels, is summering at his home in Lancaster, Pa.

SADIE SCANLAN drives her ponies and jaunting car in the park nearly every morning in order to become proficient in handling them on the stage in Nora Machree.

FREDERICK LOWE has engaged John J. Sweeney for the leading character part in The Indian Hero.

CHARLES W. GILL inquires the whereabouts of Arthur Burton, an actor, who left New York in 1879 or 1881 for a Northwestern tour with Haverly's Parience company, and has not been seen or heard from since by his relatives here. Information may be sent to this office.

IT is not unlikely that King Kaliko may go on the road the coming season. It is likely that a prominent New York manager will experiment with it.

THE new Fair Opera House, at Clinton, Ill., owned and managed by Arthurs and Company, was dedicated on July 1, on which occasion P. W. Curtis appeared in Sam'l of Posen to a crowded house. The new house will seat 700, is arranged in parquette, parquette circle and family circle, is lighted by electricity, and can accommodate first-class attractions.

EUGENE B. SANGER has been engaged to play the boy's part in The White Squadron.

MACLYN ARBUCKLE is enjoying the fishing and boating at Gananoque, Ontario. He is a prominent member of The Players' stock company.

MRS. CHARLOTTE HUNT and her two children have been re-engaged for The Soudan company.

THE Tar and Tartar Opera company will go to the Boston Globe Theatre in November, for an extended run.

HENRY L. TUTHILL has been engaged by Newell Brothers and Dunkins for The Operator company.

J. H. RYLEY and his wife, Madeleine Lucette, will go to Australia in the Fall. They expect to remain there two years.

GEORGE M. WELTY has been the guest of William A. Brady at the Corbett training quarters, Asbury Park, for the past week.

ANNIE WINTER, who for several seasons played Ophelia, Desdemona, and similar parts with a repertoire company, and for a time was a member of Frank Mayo's company, has been engaged by Charles B. Hanford for the parts of Parthenia in Ingomar and Portia in Julius Cæsar.

H. W. FRILLMAN, of Thatcher's Tuxedo company, who has been visiting his family at Columbus, Ohio, left for Denver on Saturday to rejoin the company.

A LONDON dispatch says that Henry Irving will bring a company of ninety people to America with him in September, and a repertoire of ten or a dozen plays, with complete costumes and scenery.

CHARLES A. GARDNER has returned from a two weeks' visit to his home in Canton, Ohio. Rehearsals of Fatherland will begin at the Union Square Theatre on Monday next.

MANAGER EDMISTON, representing a circuit of nine theatres in Southern Ohio, has arrived in New York. He expects to remain about two weeks.

GEORGE BRADEN, of The Boy Tramp company, has charge of Lake Echo Park and Springs, at Piqua, Ohio.

VIOLA ALLEN, Josephine Hall and Blanche Walsh will play the three principal female parts in Bronson Howard's Aristocracy.

LONDON has not seen King Lear with which Henry Irving may reopen the Lyceum next season, in several years. Its last representative in that city was Edwin Booth.

FRASCHETTI'S opera, Cristoforo Colombo, owing to a misunderstanding with the Genoese authorities, may receive its first performance at Chicago, which seems to be reaching out for almost everything novel.

MARIE DRESSLER has rejoined the Baker Opera company in Cleveland.

DIXEY'S chorus girls in Boston enjoyed an outing and a clambake down the bay on July 4.

HILDA THOMAS denies that she has been engaged to go with John Kelly next season.

ELMER E. VANCE'S Limited Mail will open at Columbus, O., on Aug. 21. Among the new engagements for this attraction are William Lloyd, as leading heavy; George Barr, as stage manager; Lottie Barr and Ray Evelith.

FRANKLIN FYLES.

The New York *Sun* is a paper of graphic characteristics. Its various departments show each a strong individuality. A prominent department is that devoted to the drama, and this is frequently newsy, while in its leading matter it is always picturesque.

Franklin Fyles is the dramatic critic of the *Sun*. His forceful face is presented in Our American Critics' Series this week, and it is the object of this sketch to tell something about this writer, one of the most prominent in his specialty in the metropolis.

Mr. Fyles was born near Troy, N. Y., in 1848, and is thus forty-four years old. His ancestry was of the Holland Dutch, whose part in the settlement of the Hudson and Mohawk river countries has been potent even to this day. Remotely, they were a slow and sure people, but their descendants are among the most active—where they have not been encumbered by great inherited wealth—of the moderns who distinguish themselves in affairs to-day.

An academy put the finishing touches to Mr. Fyles' formal education, but his taste and opportunity led him into a field which richly supplements the work of the schools. At the age of seventeen he began to earn his living with the pen on the press of his vicinity. His sale of a poem to *Harper's Magazine*, practically his first effort, no doubt determined his choice of occupation, and he began the prosaic work that falls to the lot of the provincial news-writer on the Troy *Northern Budget*, a paper which still continues prosperously, and for which he wrote rhyme and fiction as well as the commonplaces that fall under the pencil of the reporter.

In 1870 Mr. Fyles came to New York under engagement to the *Sun*, and for twenty-two years he has held a place upon its staff. During this period he has filled various posts of responsibility in the editorial rooms of that journal. His earliest experience on the *Sun* was as a reporter, at which line of work he continued two years. During the ensuing eighteen years he wrote almost exclusively for the editorial page. Then, owing to the growth of his outside ventures, Mr. Fyles restricted his connection with the *Sun* to that of dramatic criticism.

To Mr. Fyles belongs the credit of originating the syndicate feature now so notable in American journalism. The beginning was with a weekly letter on literature, art and theatricals, duplicated for simultaneous publication in ten widely separated journals. From that innovation grew the present half-dozen syndicate concerns. The output of Mr. Fyles' own establishment for the present is principally fiction, in the form of completed novelettes and continued stories. It handles all the product of the London Authors' Society, of which Alfred Tennyson is president, Walter Besant is secretary, and most of the British fiction writers are members.

Mr. Fyles has written a number of novelettes that have attracted attention for originality of plot and characters. His dramatic work on the *Sun* is always bright and entertaining. It is characterized by a rigid honesty of opinion, by a telling opposition to attempted illegitimacies, and is marked by an encyclopedic memory of the records that frequently confounds exploiters of old matter under new auspices. Mr. Fyles' style is descriptively rather than analytically critical, and is marked by an ease and grace of characterization that is assisted by an unusually apt and full-furnished vocabulary.

At the theatre Mr. Fyles is a patient, conscientious observer. He is never found among the writers that puff cigarettes and exchange opinions in the lobby during the *entr'actes*. He remains religiously in his seat until it is time to go out and prepare his "copy," and his charming and amiable wife is the partner of all the joys and sorrows of the critic's obligatory playgoing.

T. HENRY FRENCH CHATS.

T. Henry French is by no means unhappy in the role of a litigant, and to a representative of THE MIRROR he yesterday expressed his intention to take other proceedings against Frank W. Sanger if his present controversy with that gentleman over the Broadway Theatre stock should be decided in Mr. Sanger's favor. Mr. French exhibits as evidences of negotiation the original cablegrams that passed between himself and his representatives here during the consideration of the matter as set forth in Mr. Edwards' affidavit, published in THE MIRROR last week, and while he professes not to care particularly for the stock, believing that the money to be invested in it can be quite as profitably employed in other ventures, still he expresses a determination to try all legal remedies open to him in the matter. It is an interesting contest as it stands.

Speaking of his individual theatrical affairs, Mr. French is very sanguine as to his next season. He expects to open his new theatre on Eighth Avenue next May with the spectacle of The Land of Gold, and will make this theatre a home for such productions.

"Lillian Russell," said he, "is enjoying herself immensely in England, where she is viewing rural scenery from the top of a coach. She has been entertained by many nice people, and has had Geraldine Ulmar for a companion much of the time. Miss Ulmar, by the way, has accepted an offer to sing The Grand Duchess in London, and thus will not come to this country.

"Miss Russell will sail for home July 20, and will begin her season in La Cigale at the Baldwin, in San Francisco, late in August. Or Sept. 5, at the Baldwin. The Mountebank will have its first performance in this country, Miss Russell singing the part of Teresa, Laura Clement that of Nita, Mr. Coffin that of Joseph, and Mr. Carleton that of Bioto. Two new songs will be introduced for Mr. Coffin.

"This opera will no doubt be a great success. It will be given in New York at the Garden Theatre on Dec. 26, with an elaborateness probably never attempted before even in this city with comic opera. The Mountebank will continue its run in London until the Winter."

"Andran, who has heard Miss Russell sing since she went abroad, wishes to write an opera especially for her. He is greatly pleased with her, and I have here," continued Mr. French, as he picked up a formal looking document, written in the cramped hand of the celebrated composer, "his proposal to that end. Oh, yes, he expects a large sum for his work—about $25,000—but if it should prove as successful as La Cigale that would not matter. In our thirty-one weeks with La Cigale we took in a trifle over $310,000. That, you will admit, is quite a record.

"I have not yet decided about Andran's proposal. But I shall not want for good material, in any event. I have engaged the opera that is to follow The Mountebank in London—it is to be called Charming—and much is expected of it. Plays? Oh, I have several to produce; and by the way, here is a proposal from William Gillette, who has a new play that he wishes me to try."

OUR DRAMATIC CRITICS.

FRANKLIN FYLES.
OF THE NEW YORK SUN.

BUT TWO SALARY DAYS.

A singular story, concerning Lydia Thompson and her last season's company, has just come to light. That it remained a secret for many weeks is due to the consideration and magnanimity of the members of the late organization. It is a story of broken promises, deceit, and trouble.

One day last week Emmie Fossette, who had made the tour with Miss Thompson, called on THE MIRROR to relate her unfortunate experiences. Miss Fossette was engaged by Miss Thompson early in December last. She had a verbal understanding, but no written contract. The company opened in Cincinnati on Dec 21. Business was bad at the start, and it continued to be bad until the close of the season in April. The company—which numbered only seven persons—received their salaries promptly the first and second weeks. What followed can be related in Miss Fossette's own words:

"At the close of our third week, in Louisville, Ernest Hutchinson, Miss Thompson's husband and manager, said that business would not enable him to meet salaries then, but he had cabled to England for funds, and he expected a draft shortly. He said that Miss Thompson received a quarterly dividend of $3,000 from her English property, and the embarrassment would be only temporary. We were satisfied with this explanation for the time being.

"For two weeks longer only the bare living expenses of the company were paid. We received no salary. Then there were more excuses. The draft had been delayed owing to the stupid blunder of a telegraph operator; it would be all right; we were not to give ourselves the slightest anxiety; every penny due us would be paid, etc.

"The weeks rolled by and still we received nothing—not a dollar—except our traveling and living expenses. I went to Mr. Hutchinson and told him that I had received an offer from Frederick Paulding, and I begged him to pay what was due and release me. 'I pledge my honor as a gentleman,' he said, 'that every dollar will be paid. There have been delays, but I expect to have money from England momentarily. It would embarrass us if you left now—have patience and you will not regret it.' So I continued, foolishly relying on these reiterated promises and protestations of integrity.

"Finally in Philadelphia things reached such a pass that Mr. Hutchinson felt the necessity of meeting the company with a new move. He said he would go to New York and negotiate a loan. The loan was not forthcoming, however, nor were our salaries.

"The last week of the season was played in this city at the Fourteenth Street Theatre. Nothing was given to us until Saturday night when each of us received the munificent sum of fifteen dollars. From the second week of the season, you will observe until the closing we received fifteen dollars only for our services, except what was paid for our expenses.

"After the season ended Miss Thompson said her mysterious English property was in chancery, but her son-in-law, Arthur Lewis, was negotiating the sale of a piece of his own property to pay the debts contracted during the season. She wrote me—here is the letter—that she would surely be able to pay me the last of June, or the first of July at the latest. Meanwhile, she requested me to say nothing about the indebtedness for the newspapers liked to get hold of such 'scandals' and as it would be difficult in case of publicity to arrange her affairs the payment of my claim would have to depend upon my silence. Last week Mr. Lewis wrote me that he was expecting the money realized by the sale of his property at any time, but I have given up all hope. I think the profession should know the circumstances, and that is why I make this statement."

Miss Fossette added that the amount due her, covering a period of seventeen weeks of service, is $336. She was left penniless at the end of the season, and were it not for friends, her distress would have been even more serious.

Louis F. Howard was the stage-manager of Miss Thompson's company. He was seen by a MIRROR reporter the day following Miss Fossette's call. He repeated, in detail, the same account of the season's experience.

"I asked for my release four separate times," said Mr. Howard, "but Hutchinson and Miss Thompson begged me to remain, and renewed their promises, saying they had some securities that were being used to negotiate a loan. I was also told about Lewis' property, and was solemnly assured that my claim would be paid in June or early in July. I have a letter from Mr. Lewis containing the same promise. All promises, however, were broken, and now we cannot get even the common courtesy of a reply to our letters.

"Another piece of meanness on the part of Miss Thompson and her husband was leaving Lea Jarvis in the hospital at Rochester without a cent, and I am told they sent her no money afterward, although they assured us, time and again, that they had done so.

"I hope these people will be exposed in their true colors, and that all my brother and sister artists will take warning. I have the letters and written promises of Miss Thompson, her husband, and her son-in-law, and they will be cheerfully shown to whomsoever wishes to see them."

Mr. Howard has aged parents and a child dependent upon him for support. Another child died shortly after the season closed, and the straits to which he was reduced are proved by several pawn tickets for personal articles he was compelled to pledge in order to pay the funeral expenses.

Mr. Howard and Miss Fossette were among the first to sign the petition to the Legislature urging the passage of the bill to punish frauds committed against actors.

REFLECTIONS.

A play called The Irish Statesman has been written by Fitzgerald Murphy. It will be produced next season.

On the 25th inst. in Saratoga a new comedy by Will R. Wilson and A. M. Downes, called The Courting Campaign, will be produced.

Joseph Murphy has bought Irish Inspiration from Mart Hanley.

Harry Harwood has been engaged to support John Drew.

Some of The Robber of the Rhine cast still have unsettled claims against the management.

Will S. Ingersoll has been engaged for Marie Wainwright's company.

Frederick de Belleville, who has been paying his annual visit to his father in Antwerp, is now in Paris.

T. E. Mills last week purchased three thoroughbred horses to be used in the New York Amusement Syndicate's production of The Planter's Daughter.

The Henry Mapleson Grand Opera company will begin a long engagement in New York at the Fifth Avenue Theatre on Dec. 5. Nothing has been booked to follow this organization.

Edward Bell and Maude Harrison will be the most important members of Duncan B. Harrison's Little Tippett company, which begins an engagement of eight weeks at Herrmann's Theatre early in November.

Emma Howard has been engaged for the Sadie Scanlan company.

H. L. Forsyth will be a member of Milton Nobles' company next season.

Colonel W. M. Morton, manager of Miner's Newark Theatre, is spending the Summer at his country home at Flanders, on the Great Peconic Bay, Long Island.

The experiment tried by Ferrers Knyvett in taking a comedy company to Montreal has proved unexpectedly successful. He is at the Queen's Theatre, which is cool and well suited to comedy. The company opened in Betsy, which was well received. Last week they played The Magistrate with even greater success. Ethel Winthrop, the leading lady, formerly well-known in Montreal society, made a favorable impression the first week in the curtain-raiser, Drifted Apart, and with Marion Kilby, also of Montreal, is winning new laurels with each change of bill. The others of the company are: E. D. Lyons, Edward Emery, Verner Clarges, Charles A. Smiley, Grant Stewart, Littledale Power, James McNaught, Arthur Crawford, Frank Cane, Lottie Alter, Clara Rainford, and Alice Kilby. E. D. Lyons is a local favorite. The company will probably stay three or four weeks longer.

Samuel Waldman, manager of Black's Opera House, at Springfield, O., is spending a week in the city. His dates for next season are all filled, and therefore this visit is merely for pleasure.

Edward E. Rice landed in San Francisco from Australia on Thursday. He is now on his way East. Mr. Rice is reported to have had a "rocky" experience at the Antipodes, but he comes back smiling, as usual. Charles Seagrove, an Australian actor, accompanies him.

Lilla Linden, who is to originate the soubrette part in The Operator, is improving her voice assiduously under the able tuition of Harry Pepper.

The title of the company that will present The Dazzler next season is Cosgrove and Grant's Comedians. Mr. Cosgrove manages the Opera House at Lowell, Mass., and Mr. Grant manages the theatre at Lawrence, Mass. Both stand high among enterprising New England managers.

An order for a fine scene-car has been placed with a leading firm by Newell Brothers and Dinkins, of The Operator company.

Henry E. Abbey is expected here the last of this month.

Owen Fawcett, acting manager for Sadie Scanlan, sent a contract to a local manager not far from New York and signed his name as per S. R. E. (Sidney R. Ellis). It was returned with a letter saying that "Standing Room Evening was all right, but the matinee should not be neglected as that was the best part of the engagement."

James Aldrich Libbey informs THE MIRROR that he has signed with the Digby Bell Opera company, and not with The Isle of Champagne as announced in a previous issue. Mr. Libby says that George W. Lederer verbally engaged him and arranged to send on contracts by mail for his signature. When Manager Prior made the offer for him to go with the Digby Bell Opera company, sufficient time had elapsed for the contracts to have reached the city had they been sent. Naturally desirous to insure himself against losing both engagements Mr. Libbey signed with Mr. Prior immediately.

The clever little Hengler Sisters won an enthusiastic encore at Harry Kennedy's benefit at the Columbia Theatre, Brooklyn.

The Carleton Opera company was compelled to end its prosperous season at Albaugh's Theatre in Washington, last week, owing to the unexpected closing of the house for alterations rather arbitrarily ordered by the Building Commissioners. Manager Fiske, of Albaugh's, had complied with all the requirements of the Commissioners except to provide an iron balcony on the front of the house. The Carleton company disbanded.

Wilson and Miner's Players, a strong organization, opened at Saratoga on the Fourth. The company will play in Saratoga until Sept. 1.

THE MIDDLESEX.
MIDDLETOWN, CT.

J. CLAUDE GILBERT, - - - Assistant Manager

This theatre, which is the handsomest amusement house in Connecticut, will open about Sept. 15. It is built on the ground floor, thoroughly complete with modern improvements, containing 10 boxes, two balconies, and seats 1,100. Stage 68x46 ft.; height 60 ft. Proscenium opening, 37x33 ft. Fourteen dressing rooms. Lighted by electricity and gas. It is carpeted throughout, and was built and equipped at a cost of $125,000. Population of city, 18,000. Immediate surroundings to draw from, 38,000.

THE RUSSWIN LYCEUM.
NEW BRITAIN, CT.

J. CLAUDE GILBERT, }
THOMAS J. LYNCH, } - - - Lessees and Managers

This handsome new theatre, which will be open about Dec. 25, is built in connection with the Hotel Russwin, on the ground floor, and will seat 1,100. Stage, 42x62; height, 60 ft. Proscenium opening, 35x32 ft. Eight commodious dressing rooms. Lighted by electricity and gas. Population, 20,000.

WE LIMIT OUR ATTRACTIONS AT TWO EACH WEEK. Managers of A-1 attractions address me, care of Sturtevant House, all this week. After July 16, New Britain, Conn.

J. CLAUDE GILBERT.

Representatives in New York: KLAW AND ERLANGER, H. S. TAYLOR, and CHARLES FROHMAN

AN INTERVIEW WITH MANSFIELD.

"I do not know when I shall go abroad," said Richard Mansfield in reply to a question by a representative of THE MIRROR who called upon him yesterday. "I am hard at work here—tied down to this desk, in fact, for the present"—and with a sweep of the arm he indicated that piece of furniture, which was covered with letters and documents in disarray—"and it is possible that I shall not go at all this season." And then ensued a most interesting conversation with Mr. Mansfield, who, off the stage, as he does upon it, impresses one very definitely as a man of ideas.

"I do not know when I shall again play in New York, or for how long," continued the actor. "I am holding time at several theatres, and nothing has yet been settled. My plans, outside, however, are in more definite form, and involve considerable travel. Contracts were signed on Friday for a short tour of the South with Henry Greenwall, but I shall fill other engagements before that tour begins."

Mr. Greenwall has engaged Mr. Mansfield to play in the South, including his Texas circuit, for eight weeks, opening at Richmond on Jan. 2, and closing at Louisville on Feb. 25. For this engagement, it is said, Mr. Mansfield will receive $1,000 a night, or $48,000 for the tour.

"In addition to the plays of last season," continued Mr. Mansfield, "we shall during the coming season produce some plays by Shakespeare. We shall revive Richard. I find in Philadelphia, Chicago, and other cities that the people are sick to nausea of the prevailing style of stage shows. They are famishing for drama with solid stuff in it. They have had enough—yes, too much—of these unsubstantial plays about Men and Women and The Lost Paradise, and the like, and yearn for something of substance. In our humble way, we shall continue to try to give them something solid."

"What other play by Shakespeare do you intend to give?"

"We shall probably attempt The Merchant of Venice. We do not purpose to wait for those who have won the good will of the public to die before attempting some of these plays. Of course, we know that there is a prejudice against younger actors who try these plays, but we shall try them just the same. Actuated by an artistic purpose, and loving the work for the work itself, we shall make earnest endeavors to please. We may not succeed perfectly, but an essential preliminary to any success is a trial. The people as a mass may not endorse our efforts, but we shall at least satisfy a few perhaps partial friends."

"I find," continued Mr. Mansfield, smiling grimly, "that however much the public may think of an actor after he has departed, he is always, and always has been, subject to fault-finding while still in the flesh. For instance, I find that Edmund Kean, who I consider to have been the greatest actor that ever lived, and who after death was held to be practically faultless as an artist, was in the life criticised and held up frequently for correction. Yet it is but natural, perhaps. While we look at the mountain nearly, we see its seams and irregularities, but when we view it from a distance only its general symmetries appear."

"Apropos of the older artists and the newer, Mr. Mansfield, what do you esteem the great essential difference between them and their art?"

"Light," was the reply. And then: "The older stage was practically in darkness. Consequently the actor who made the most noise invoked the greatest amount of applause. When we note the difference between the methods of to-day and those of Forrest's time, for instance, we at first conclude that the former methods are the more natural, because they substitute milder vocalization for the older vociferation. But it all resolves to the question of light. The older unlighted stage gave no scope to facial play and details of movement. Hence mere loudness was necessary. Perhaps Forrest, if he were to appear to-day in the style of his time, would be laughed off the stage; but at the same time Forrest, if he really should appear, would fit his fine intelligence to the changed conditions, and employ the vast advantage which light alone gives the modern actor. It may be all expressed in the face—every shade of feeling—and the gesture. Therefore, light is the essential of modern stage art. I always call for light—and yet more light!"

"What do you think of the contemporary American dramatist?"

"The artistic horizon of the American drama is blank. The so-called American dramatist has no artistic purpose. It is said that the American dramatist is inspired by a purpose to elevate the drama, but the fact is that he has no purpose but to increase his bank account. He turns out merchandise for the stock company, and the manager of the stock company, profiting pecuniarily with him, reclines easily in his chair, strokes his beard, and encourages the play-writer. Nothing that can in any way permanently benefit art comes from such a condition, because it is mercenary merely. If I should go to a prominent dramatist for a play, he would write it with the purpose of having me play it regularly as the seasons pass until it was literally worn out, and meantime he would sit and count the return to him and wait another opportunity to duplicate the profits. What is there of art in that?"

"But you act for money, do you not?"

"Yes. In this sense: We work for money to enable us to work yet again on the lines we love, to produce new plays, and to make new endeavors. We produce every play as well as we can—better, sometimes, than we can afford—with a purpose beyond the simple receipts. I am fond of historical characters, and would wish to go on presenting them—giving ever new phases of emotion. But the plays—where are they?"

Mr. Mansfield expressed himself as opposed to the organization of "unions," as he called them, of actors and theatrical employés, as destructive of the best possibilities of dramatic art.

"I see," he said, "that the painters of scenes have organized, and propose that hereafter they shall paint no scenes drawn or designed by other than scene-painters. Where would Henry Irving have been to-day had he been hampered in his magnificent productions by such a rule? How could he have pictured the results of his own researches and his own ideas upon the stage if he had been compelled to submit to the pictorial ideas of the painter he employs? In my production of Richard, every scene was made from my own drawing, embracing my own ideas as to just what the scene should be. Do you suppose that an actor who has a purpose would feel like going before the curtain and explaining to an audience that he had intended to present a play with scenery after his own ideas as to its effectiveness, but was compelled to defer and adopt the ideas of some scene-painter? I should think not."

Questioned as to an interview published recently in a Salt Lake paper, in which Mr. Mansfield was represented as having expressed himself in a semi-barbarous way about various people, he replied with feeling that the interview from beginning to end was skilfully tortured by the fellow who wrote it into an astounding misrepresentation of his exact words and meanings. He was unable to conceive, he said, so malicious an ingenuity in any newspaper writer, and attributed it to a desire on the part of the interviewer to personally attract attention.

John P. Slocum, Mr. Mansfield's manager, explained the canceling of several dates in the West as having mainly been due to the very hot weather. Omaha, Lincoln, and Sioux City were the places canceled.

KATE CASTLETON DEAD.

George H. Murray, manager of The Dazzler company, received news yesterday of the sudden death of Kate Castleton, the well-known soubrette star. She died in Providence, R. I., on Sunday. The cause of death was said to be blood poisoning.

Miss Castleton was of English birth. She came to this country several years ago as a popular specialty performer, who had won considerable renown in the London music-halls. She appeared as a feature in several variety companies, and became a genera favorite.

Later Miss Castleton blossomed forth as an actress. She appeared with her own company in several musical comedies, and made a hit with the song "For Goodness' Sake Don't Say I Told You," which, with topical allusions, she gave in the dress of a demure Quakeress.

For the past two seasons Miss Castleton was the star of The Dazzler company. She was to have continued with that organization under Cosgrove and Grant's management next season.

Miss Castleton was a pretty woman. She was an agreeable vocalist and a comedienne of considerable ability. She was about thirty-six years old.

H. S. TAYLOR'S EXCHANGE.

Attention will naturally go to the striking advertisement on the sixteenth page of THE MIRROR, this week, illustrating the enterprise and stability of the Theatrical Exchange of H. S. Taylor, 38 West Twenty-eighth Street. This is the leading theatrical exchange in New York, and Mr. Taylor claims that it is the only one in the United States that is not interested financially in traveling attractions. Mr. Taylor's independent base of operations naturally enables him to do a dramatic business in a business way, and warrants just treatment of the individual interests put in his hands. His exchange is a very bee-hive of activity. Among the clients of Taylor's Exchange are: Walter Sanford, who directs The Power of Gold, My Jack, and The Struggle of Life; G. W. Purdy, manager of the popular Fanny Rice, whose Surprise was so successful last season at the Bijou; Lew Dockstader's Minstrels; Harry C. Egerton, manager of the Standard Theatre, Chicago; Heinrich Conried, whose opera company is starring Evelyn Foster in Blind Marriage; John L. Sullivan, the most forcible man on the stage in his specialty, managed by Edmund E. Price; Bourlier Brothers, managers of the Louisville Masonic Temple; Arthur Rehan, who will next season present The Foresters outside of New York; J. E. Robbins, manager of the Novelty Theatre, Williamsburgh; Stuart Robson, whose tour is directed by W. R. Hayden; A Trip to the Circus, which will be produced at McVicker's Theatre, Chicago, under management of Harry Meyers; Edward J. Abram, manager of Lewis Morrison in Faust and Rosabel Morrison in The Danger Signal; T. W. Keene, the tragedian; Fritz Staub, who represents the Opera House at Knoxville, Tenn., the Vendome Theatre at Nashville, and the Grand Opera House at Memphis; J. J. Spies, the dramatic agent; sprightly Nellie McHenry, whose A Night at the Circus delighted New York last season; The Voodoo, Sanger and Bothner's new farce-comedy; Edwin E. Rose, who is identified with the romantic drama of Captain Paul; the Clement company, managed by George L. Smith; J. W. Summers, whose Jerry is directed by L. E. Weed, with Harry D. Graham as business manager; Tootle's Opera House at St. Joseph, Mo., represented by C. J. Elliot; Harry Booker, manager of The Harvest Moon; Tony Farrell, who appears in J. A. Herne's My Colleen, represented by C. E. Callahan, who also manages Underground; Jennie Yeamans, who will tour in 12 P. M.; the Henley-Boucicault partnership, under management of W. N. Fleischmann; Carroll Johnson, in The Gossoon; The Waifs of New York, managed by Harry Williams; The Colonel, Oscar Sisson's latest venture, managed by Charles W. Morton; Annie Pixley, whose business is in the hands of Smiley Walker; Marion Manola and J. H. Mason, under the management of Wesley Sisson; C. J. Elliott, who represents the Missouri, Kansas and Nebraska Amusement Company; The Pulse of New York, under management of Charles Burton; the Richard K. Fox Printing Company, A. Y. Pearson; Hope Booth, under Harry Elting's management in Euchred; Duncan B. Harrison, whose new venture is Little Tippett; and the Lansing Theatre, Ed. A. Church, manager, Lincoln, Neb. This is a list which includes many of the best people and offerings for the coming season.

MATTERS OF FACT.

Messrs. Brown and Neubert, managers of the Grand Opera House at Kittanning, Pa., have August 6 to 14 open, during the military encampment at that town.

The Temple Theatre, now being erected in Camden, N. J., at a cost of more than $150,000, when finished will be one of the handsomest and best equipped theatres in this country. C. L. Durban, its manager, has already booked many of the best attractions for next season, and success seems assured beforehand. Camden has a population of 100,000. There is no opposition, and there are no deadheads.

John A. Holland, for the past two years a member of Effie Ellsler's company, is disengaged for next season. Mr. Holland is an excellent character actor.

Fred Frear, one of the original Muley Hassans in The Tar and Tartar, has been re-engaged for that part by Mullaly Brothers and Rosenthal. Mr. Frear is an excellent comedian.

Claude Brooke, one of the best character actors, is disengaged. Mr. Brooke was with Harry Lacy's company last season. He may be addressed care of this office or the agencies.

Open time is offered at Montgomery, Eutaula and Troy, Ala., and can be filled by addressing G. F. McDonald, Montgomery, Ala.

The excellent comedian, Robert E. Graham, has been specially engaged for the Larry the Lord company.

Alexander Rule, who last season was James O'Neill's leading heavy man, is at liberty. Mr. Rule is said to be an excellent character actor also.

The Edgar Strakosch Comic Opera company is meeting with immense success in Milwaukee. This organization has some open time after Aug. 28 for first-class theatres and week stands only.

Manager W. H. Park, of the Opera House at Elyria, Ohio, has a few open dates for this season. The Opera House has a seating capacity of 900.

Rose Eytinge's only school of acting is at 121 East Twenty-third Street, where actors and actresses may be coached in special parts, and where *ensemble* and individual instruction will be given in elocution and practical stage work. Plays will be read, revised and rehearsed, or amateur performances conducted.

The New Grand Opera House at Pottstown, Pa., will be completed by Oct. 1. Manager C. F. Strohl desires to open his house with a strong spectacular company, or a popular comic opera company. The town has a population of 15,000, and the new house is a handsome one with a large stage, having fourteen sets of scenery; it is lighted with electricity, and it has a sufficient number of fire exits to admit of its being emptied in one minute.

F. T. L., who may be addressed at 35 West Eighteenth Street, desires the services of a first-class, experienced advance agent.

The Boomaladdy will be launched for a preliminary tour early in September. The regular season opens Nov. 14, and extends over a period of thirty weeks, during which time nothing but week stands will be played. A strong company is being engaged, including Frances Harrison, late of Ship Ahoy and the Carleton Opera company. Special scenery and costumes are in preparation. A few open dates may be secured on application to Manager Arnold.

Stella Rees has just returned from a three months' European trip, having visited Paris, Carlsbad, and all the interesting and health-giving resorts of the continent. She has not yet signed for next season.

SUMMER EXCURSION TICKETS

To all Northern and Eastern seaside, lakeside, and mountain resorts, to Deer Park and Oakland, the Virginia Springs, Niagara Falls, Luray Caverns, Gettysburg, and to all other points where people gather in search of health and pleasure, are now on sale at all Baltimore and Ohio ticket offices at greatly reduced rates. These tickets will be sold from June 1 to September 30, and are valid for return passage until October 31. Before selecting your route or resort consult B. & O. Summer excursion book, in which shortest routes and lowest rates, via "Picturesque B. & O." to all resorts are given from points on that road east of the Ohio River; profusely and artistically illustrated. This book can be procured free of charge upon personal application to ticket agents, B. & O. R.R. Co., or you can have it mailed to you by sending name and address with 20 cents in stamps to Charles O. Scull, General Passenger Agent, Baltimore, Md.

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Yon Yonson.
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Tar and Tartar.
Blue Jeans.
Fantasma.
Charles Hanford.
Nellie McHenry.
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(INCORPORATED).

Under direction of EDWARD VROOM.

Preliminary season—Thousand Islands, July 1-Sept. 5.

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IN OTHER CITIES.

PHILADELPHIA.

With the end of the present week two more theatres, the Park and Girard Avenue, close their doors for the Summer, leaving only two houses, the Grand Opera and Bijou, to continue the battle with mercury and the Summer resorts.

The fact is undeniable that Philadelphia in many respects is rather tame. The languid, peaceful air that our early Quaker settlers breathed on the town at their landing continues to monopolize the major portion of our atmosphere, and any one staying here for any length of time is liable to have his lungs charged with it. This is the general opinion that visitors to our placid little city carry away with them, but in a theatrical sense everything is different.

We have a theatre giving a continuous season of grand opera performances from May until October, something which none of our more pretentious sister cities can boast. For his grand opera season Manager Kelly and his energetic partner in Summer amusements, Gustave Hinrichs, have engaged some of the very best artists, including Guille, Del Puente, Kronold, and Poole. Excellent revivals of the best works of the great composers are given, and few grand operas of note have failed to receive production at the Grand Opera House. Last week we had Halevy's masterpiece, La Juive (The Jewess), Ernani, La Traviata, The Masked Ball, Faust, and as a Fourth of July bill Verdi's brilliant Trovatore with a superb cast. Next week we have The Flying Dutchman, and the week following Donizetti's Lucrezia Borgia.

The eighth week of Summer opera at the Park by the opera-bouffe co., with Fay Templeton in the lead, has rolled around and proves to be the final one. As most of the principals of the co. are engaged for next season, and as rehearsal time is drawing near, the engagement had to be nipped right in the bud of success. Erminie continues a potent attraction and has proven one of the best drawing cards of the season. Some changes were made in the cast this week, Harold Blake succeeding Ferdinand Scheutz, and Charles Drew replacing Mr. Clark in the part of Cadeaux. Loie Fuller also appeared in her beautiful serpentine dance, repeating the hits scored by her on two former visits. The Widows' Dance, with bewitching Fay Templeton as chief mourner, receives its usual three and four encores. William Blaisdell's burlesque of this dance has made a tremendous hit.

When the co. disbands Peter F. Dailey will go to New York to commence rehearsals in James T. Powers' new comedy, A Mad Bargain.

Ferdinand Scheutz left for Louisville this week to join Duff's co.

Lea Van Deck will go to the New York Casino.

Fay Templeton will begin immediately the organization of the co. she is to head next season.

After an uninterrupted season of forty-five weeks, the greater portion of which has been successful to a flattering degree, Manager Holland will close his Girard Avenue Theatre until Sept. 12. The last play offered is Kidder's merry comedy, Three of a Kind, made so very popular by Nellie McHenry. The leading role is ably filled by Amy Lee, who is specially engaged for this play, and the attendance is good-sized. Criptie Palmoni and Frank Doane play the principal male characters with success. The stock co. in vogue during the past season has more than given satisfaction, but Manager Holland promises even better for the coming one.

The Bijou shows no signs of closing the doors, only when the house cannot accommodate another person. It is safe to say that it will be crowded all Summer. Maud Beverly, Bellac and Aouda and Maud Ruth head a lengthy bill for the present week.

Pawnee Bill is doing well at Forepaugh Park, and his whoop, la' entertainment appears to be a great "go". He has electric lights distributed about the Park, and gives an open air entertainment every night. He is good for a few weeks at any rate.

I had the pleasure of being present at the opening performance of Pain's Sardanapalus at Atlantic City July 2. The production is given in gorgeous style, and was voted a huge success by the immense audience present. The opening performance of Robert Graham's new operatic comedy, Larry the Lord, is also to be given in that city on July 21. Manager Greenwall has his paper well distributed, and it is safe to predict a large audience, every one remembering with pleasure the humorous General Knickerbocker.

Manager Frank Howe, Jr., has just announced some of the bookings for the Park and Walnut for the coming season. The Park will open with A Voyage to the Moon, followed by Marie Tempest in The Fencing Master, Effie Ellsler and C. W. Couldock in Hazel Kirke and Wilson Barrett.

The Walnut is being completely altered and no one will recognize the histrionic old playhouse on the opening night, Sept. 5, when James T. Powers will produce his new comedy, A Mad Bargain, followed by Joseph Jefferson, Beerbohm Tree, The Country Circus, Nat Goodwin, Russell's Comedians and Niobe.

Richard Stahl has been sued by his former counsel in his divorce suit, for $1,088.05 claimed as attorney's fees in that case.

Fred. Schwartz, a young Philadelphian, has secured a three years' contract with Madeline Merli, said to be an Italian countess and a former pupil of Boucicault, to act as manager. Her tour will open Sept. 1 in Boston with Frou-Frou. They reach this city in December.

The members of the Park Theatre Opera Bouffe co. amused themselves and a large following at a game of baseball this week. Brilliant plays were few in number, but William Blaisdell's playing was the feature of the game.

Frank Howe, Jr., announces that seven weeks of opera at the Park this Summer drew over $13,000.

JOHN N. CAVANAGH.

BOSTON.

Amusement-seekers of Boston have a still more limited field before them this week, for the Globe and the Music Hall "Pops" have closed their successful seasons leaving the field almost deserted.

Puritania still holds the stage at the Tremont, and continues to draw audiences of increasing size. The merry opera runs with a most delightful smoothness, and the changes which have been made in the cast have served to strengthen the performance, for the newcomers all give thoroughly delightful impersonations of their parts. The music, too, delightful in itself, is given beautifully under the skilful leadership of Al. Neuendorf, whom Bostonians are glad to see wielding the baton here again. There should be no reason why this charming opera should not hold the stage until Sept. 5, when Jack Mason and Marion Manola will come with their co., headed by these two prime local favorites, Annie M. Clarke and J. B. Booth.

By Proxy continues to appeal to the lovers of light comedy at the Museum. A. S. Lipman, the star of Charles Mathews' co., is renewing his former success, while Harry Brown convulses the large audiences with his thoroughly amusing impersonation of the American. The piece moved very smoothly on the opening performance, but several changes have been made in it since that time which have added to it, and made it even more amusing.

Fun in a Boarding School is being revived at the Palace by a co. headed by William S. Crill and Lisetta Ellan.

At the Arena burlesque, specialty, and pantomime form the bill provided for those who seek light entertainment and wish to find a place where they can be cool and comfortable. The audiences here increase in size weekly.

Luke Schoolcraft and wife are spending their vacation on his yacht, *Kastus*, which is cruising between Boston and Bar Harbor. Schoolcraft will rejoin Russell's Comedians in September, and so will Kate Uart, who made a great hit at the Globe as Prince Frederick in The Mascotte.

Leola Belle, the dashing little soubrette, has made a most pronounced hit at the Palace.

Not only does Boston sing and whistle the charming melodies of Puritania but at the soda fountains it drinks a mixture which bears the name of that successful light opera.

George H. Rowell, a popular member of the Boston Cadet Band, has gone to Europe for his first extended vacation in twenty years. When he left the city he was surprised at the station by the presence of his associates in the band, who serenaded him and played "Auld Lang Syne" as the train moved off.

Visitors at the Wentworth, Newcastle, N. H., return enthusiastic over the music furnished at that hotel by Blaisdell's orchestra.

Now that the Globe is closed workmen are engaged on the repairs which are to be pushed through in time for the reopening of that house in mid-August.

JAY R. BENTON.

CHICAGO.

This week, 4-9, is the last of the merry Seabrooke and his excellent opera, The Isle of Champagne, at the Grand Opera House. The management of the Grand tried to extend the engagement for a month at least longer, but owing to Seabrooke's other engagements it was impossible. Chicago people took to Seabrooke, the opera, and the co. immediately, and have packed the theatre night after night. Tuesday evening 5, was the celebration of the fiftieth performance, and a handsome sterling silver souvenir was presented. June 21-26.

Henderson's magnificent spectacular production, Ali Baba, is doing an immense business at the Chicago Opera House.

James A. Herne's play My Colleen is receiving very flattering attention from McVicker's clientele, who fill the house nightly, and seemingly enjoy the performance. Wednesday evening, 6, is the last time it will be played, when James A. Herne's great sensation, Margaret Fleming, which made such a stir in the East some time ago, will be put on.

The ever-popular County Fair was again seen at Hooley's Theatre 3, with the original cast and accessories, including six horses for the race scene. It is too well known to need comment; it is doing a large business. The co. embraces Marie Bates, Robert Fischer, James R. Smith, and Ella Salisbury. Same 10-16.

The fifth week of Miss Helyett began at the Columbia Theatre 3. It has secured a firm hold on Chicago theatregoers who are flocking to see it—and Mrs. Carter. The co. is excellent. Same 11-16.

Haverly's Home Minstrels are attended by bigger crowds than ever at the Casino. New songs and specialties are introduced.

The Alhambra's attraction this week is the chestnutty Uncle Tom's Cabin, played by a very poor co. Business fair.

Sam T. Jack's Rose Sanger Burlesque co. is at the Madison Street Opera House for a fortnight. Big audiences enjoy a fine programme.

"A gala event" is what the Academy of Music bills this week. Frank Mayo, in his old role of Badger in The Streets of New York, a part which he originated, is the attraction. He is renewing his pristine success.

Pain's Last Days of Pompeii is attracting immense crowds to the Amphitheatre. Thousands of dollars' worth of fireworks are displayed at every performance, which is given three times a week.

Sunday evening a successful entertainment was given as a testimonial benefit to Ben Leavitt, of the Windsor. The house was crowded, and the performance went off smoothly.

The new military drama, The Volunteer, which I announced in my letter some months ago, will receive its initial production at McVicker's Theatre 17. It is by George T. Ulmer, who will be seen in it, together with Frederick Paulding, William Ingersoll, Marguerite Vanille, Cora Van Tassel, Helen Mae, and May Tyrell. It is said to be exceptionally strong in every point, and full of good scenes.

Arthur Dunn has secured a fine engagement with Willie Edouin, at the Strand Theatre, London. Prior to his departure, Dunn will, on Thursday afternoon, 21, receive a complimentary benefit at the Columbia Theatre, at which the best talent in town will appear. Dunn has nests of friends in Chicago, who regret his departure and its reason, and who will make his benefit one to be remembered.

July 7 is the day that has been fixed on for Treasurer Herman Hauser's testimonial benefit at Hooley's Theatre. A great bill has been arranged to make this popular young man's afternoon a glowing success.

The Chicago Orchestra, under the direction of Max Bendix, made a trip to Detroit last week, which was not a pecuniary success.

The Alhambra is determined to have comic opera this Summer, in one form or another. The De Lange-Rising co. is preparing for a short season at that theatre, to open with Erminie. It is to be hoped this will prove a more successful undertaking than its young predecessor, The Ideal Juvenile Opera co.

LYSTER J. CHAMBERS.

NEW ORLEANS.

Mrs. David Bidwell, proprietor and manager of the St. Charles Theatre and Academy of Music, returned from New York 3, accompanied by her assistant manager, P. J. Caldwell. She states that she hurried back to push the improvements that are being made on the St. Charles Theatre. The work there is being done by Mr. Cox, the scenic artist. The St. Charles will be opened on Sept. 18 with McCarthy's Mishaps. The Academy of Music will be opened about the same time, perhaps a week sooner, with a novelty now in Havana, for which Mrs. Bidwell is negotiating. Mrs. Bidwell's engagements for the coming season, as far as completed, are as follows:

St. Charles—McCarthy's Mishaps, Nabobs, Around the World in 80 Days, James O'Neill in Fontenelle, Two Old Cronies, Warde-James comb., Fire Patrol, Spider and Fly, Kidnapped, Under Ground, Bottom of the Sea, Bells of New York, Grau Opera co., Friends, Dazzler and Country Circus.

Academy—The Colonel, Private Secretary, Junior Partner, Hustler, J. K. Emmett, Cleveland's Minstrels, Old Homestead, Lizzie Evans, Alabama, Marion Manola and J. B. Mason Musical Comedy co., Tar and Tartar, Clay Clement, Vernona Jarbeau, Gleriana, Joseph Haworth, County Fair, Charity Ball, Jane, and Roland Reed.

Manager Greenwall, of the Grand Opera House, has not yet returned to the city from New York. His theatre will open in the first week of September, and it is understood he has booked many fine attractions.

The French Opera House will not open until the latter part of October. Manager Mauge is still in Paris organizing his troupe.

Walter Rogers, the cornet player, closed his engagement at West End 3. He will return to Cappa's Seventh Regiment Band, and will go on tour with that organization.

Amateur actors are never at their best on the stage unless the weather is sweltering.

Although the Grand Opera House is now cooled by motor fans, some of the amateur performances that have been given there during the past week have been complete failures.

LAMAR C. QUINTERO.

ST. LOUIS.

The Spencer Opera co. at Uhrig's Cave drew large audiences 4-10 to see The Bohemian Girl, the strongest opera that has yet been put on this Summer. The opera was splendidly given.

Edwin Hoff, who arrived Sunday, 3, from New York, and will remain for the rest of the season, took the part of Thaddeus and was right royally welcomed, for he is a great favorite of St. Louisians. He sang the part in his usual finished and graceful manner, the solos, "Fair Land of Poland" and "You'll Remember Me," being encored again and again.

Lizzie Annandale as Queen of the Gypsies sang so well that she received a number of encores each evening, especially for "Memories of the Past," and divided the honors of the opera with Mr. Hoff. The rest of the co. were well cast and the chorus carefully trained. Cyrene, the dancer, sustained the reputation she made during the first week, and was well received. Amorita will be produced next week, 11.

Three Black Cloaks was put on by the Imperial Opera co. at Schnaider's Garden 5, and a very clever and commendable performance was given. Norma Wills, who is making a host of friends by her splendid singing and acting in the operas that are being put on at the Garden, made a pretty Girola, and received encores for several of the solos.

Miss Atherton was a most acceptable Queen, and introduced Marie Tempest's "Nightingale Song," for which she received encores each night. Martin Pache was also kindly received, and the others did well. The chorus was an improvement over last week's, and the costumes rich and handsome. The opera will probably run another week.

Ben Lodge left the Spencer co. 5 for New York. He will commence rehearsing 11 with the Nellie McHenry co.

Lizzie Annandale will leave the Spencer co. after this week's engagement.

Agnes Sinerwood, one of the hardest workers and most useful members of the Spencer co., is taking a much needed rest this week, 4-10. She has made a hit in every part she has taken this Summer, and one of the most clever and valuable members of the co. is missed, when she is not in the cast.

Mr. McWade will soon leave the co. for Chicago, where he will rest until he joins the Hallen and Hart Later On co.

Olivette met with such success week of 26 that by special request it was repeated 3-4, at two extra performances.

Considerable excitement was caused at Schnaider's Garden 5, by the appearance of Mr. E. A. Elliott, who was the lessee of the Garden, but who has not been there since one night the previous week, when the gas was turned off because the bill was not paid. Mr. Elliott, who still holds the lease, came around early, brought his own door-keeper and attempted to put him in charge. Things were lively for a time, but Mr. Elliott finally retired. Then Mr. Cottrell, the bill poster, came with an attachment for $101.25. Mr. Moore, who has been in charge of the Garden since Mr. Elliott has been out, claimed that he had given the money to Mr. Elliott, but Mr. Cottrell said he had not seen it. A levy was made, but only a small part of the sum was taken. Mr. Moore says he has made arrangements to strengthen the co. and stay all Summer, while Mr. Elliott says he will take legal proceedings to get possession again. The unfortunate misunderstanding is to be regretted, but, as both are gentlemen, no doubt the matter will be amicably adjusted without further trouble, and the Garden will continue to remain open the rest of the Summer.

W. C. HOWLAND.

WASHINGTON, D. C.

After mailing my letter of last week the District Commissioners issued an order notifying Manager W. H. Rapley, of the Academy of Music, Manager Fiske, of Albaugh's, and the resident manager of the Bijou that, until they had complied with the building regulations recently instituted, and made such alterations as were necessary for the safety of the audiences in case of accident and if possible to prevent accidents, they would be restrained from giving any more public performances.

The alterations ordered by the Commissioners were for proper stand pipes and perforated water pipes in the flies, asbestos curtains, and that the houses be lighted with incandescent lights.

At Albaugh's an iron balcony, with stairways leading to the ground, was ordered to be erected on a level with the auditorium and proper exits connecting the same with the balcony.

Immediately upon the receipt of the order Manager Fiske withdrew the sale of tickets for the Erminie performance of the Carleton Opera co. and refunded the money on seats already sold. The closing of Albaugh's suddenly terminated Washington's season of Summer opera, and it is a source of general disappointment throughout the city. Mr. Carleton doubtless sustains considerable loss by the turn of affairs taken and some, if not all of the members of his co. were not paid salaries due them.

The co. disbanded and the members have scattered. A few remain here, some went to New York and others were fortunate enough to secure engagements with cos. now singing in Summer opera in different parts of the country. Within an hour after the news of the closing of the theatre had been announced on the call-board, Marie Bell had received telegraphic offers from half-a dozen sources. She decided to accept that of a co. about to begin a season of Summer opera at Little Rock, Ark. Her husband, Alexander Bell, was also included in the engagement. Mr. Bell has a fine tenor voice, and is a painstaking actor. He was not with the Carleton co. Both he and his accomplished wife made many friends while here, and Washington will undoubtedly count on their return here during next Winter.

Mr. Fiske, of Albaugh's, said that all the requirements had been complied with except the iron balcony, and the iron work for this had been ordered. It was his desire to voluntarily make the house a model theatre, and he thought in view of these facts the Commissioners' order an arbitrary one.

Mr. Rapley, of the Academy, said that all the changes ordered by the Commissioners had been complied with as far as possible. Part of the work was completed, and the rest was compelled to wait until the manufacturers could complete their work.

The line of improvement will be followed by the Bijou, whose managers desire to make it one of the safest family theatres in town.

It will not be long before all the regulations are complied with to the letter, and then Washington will have some of the safest and handsomest playhouses in the country. At probably no other time could the changes have been made with so little inconvenience as at the present time, and while the issuing of the order closed up one house, at a late date, it might have interfered seriously with more than one engagement at more than one theatre; so, all in all, the situation is not so disagreeable as it might have been.

Manager Carleton is reported to have signed a contract by cable with Manager French to sing with Lillian Russell in La Cigale next season. The agreement covers a year commencing with September 5 at San Francisco.

Charles Blake, the tenor, and Charles Drew, the comedian, were immediately offered engagements with Fay Templeton's co. now singing in Philadelphia.

Jay C. Taylor, a few days before the Carleton collapse, left for Davenport, Iowa, where he joined the Andrews Opera co.

Nat C. Cantor will go with Ned Harrigan next season.

The new iron balcony in front of Albaugh's will be eighteen feet broad, extending clear across the front, with stairways at each end, and doors will be cut at both second and third floors. The architectural effect of the handsome stone front will be destroyed, but it will be sought to palliate them as much as possible by making the iron work of the balcony as highly ornamental as possible. This work is under good headway at this writing, and is under contract to be finished within thirty days.

The National will put in a new electric lighting apparatus, and will open Aug. 1. The Academy will commence the season on Sept. 5.

The Boomaladdy, the musical military comedy, was written by Whitman Osgood, formerly a well-known Washington newspaper man, now practising law. The piece is said to have had its origin in the adventures of the Washington Light Infantry in their camp at Atlantic City. The play will be elaborately staged, and among the features will be a representation of the United States Marine Band in full uniform performing music specially composed by Prof. John Philip Sousa. The Boomaladdy March will be among the musical compositions.

J. K. Strasburger, formerly manager of Herzog's Opera House, before it was burned, is the manager of The Boomaladdy, and Charles Arnold, for two years advance agent for the Ship Ahoy co., will occupy a like position with the new attraction. Mr. Arnold is now in New York arranging for lithographs and printing.

Albert G. Riddle, of The City Directory, is resting in Washington.

EDWARD OLDHAM.

DENVER.

The Last Days of Pompeii was presented for the first time before a Denver audience. It was said that it would be a *fac simile* of the metropolitan show, and how far short it fell I know not. But certain it is that the pyrotechnics were fine, if the marches and ballets weren't. There were nearly three hundred people in the production, and nearly twelve thousand witnessed it. The spectacle is located at Arlington Park, a new resort which is being boomed to a great extent. The Messrs. Pain will give presentations twice per week.

I wonder why the management at Elitch's didn't come out and announce Erminie and be done with it. Everybody knows that Robert Macaire is that successful opera pure and simple. The Aborn co. is singing it this week. The houses are large.

Very large audiences witnessed Richard Mansfield's character work week ending 2 at the Tabor. Mr. Mansfield was so pleased with the big houses that he made several speeches during his stay.

Adelaide Randall has added much strength to the opera co. at Manhattan. She made a distinct hit in Girofle-Girofla. This week Miss Randall is singing Arline in Bohemian Girl. Business at the Beach is very brisk, indeed. The last two days have been red-letter ones.

Notwithstanding the heat and out-door entertainments galore, George Thatcher, with his Tuxedo, attracted many people to the Tabor 4. The singing is the particular feature, otherwise Tuxedo can be put in the category of the nondescript. There's a galaxy of well-known burnt-corkers in the troupe. Next attraction Dr. Carver in The Scout for eleven nights. Then Nellie McHenry, followed by Sol Smith Russell.

Richard Mays, who was formerly the popular treasurer at the Tabor, is making a creditable record as manager for Manhattan. He has appointed Lee Mellon, another old attache of the Tabor, as treasurer.

W. P. PEABODY.

CINCINNATI.

The Two Old Cronies, so familiar to Cincinnati amusement-goers at large, proved an excellent card at the Highland House 3-9, and the leading roles in the hands of such capable artists as Frank M. Wills and Monti Collins, were fully as attractive as in bygone days when Wills and Henshaw assumed the characters of Prof. Blotzmeyer and O'Donovan Duff. Little Gracie Cummings' songs were nightly encored, and the skit was both satisfactorily cast and staged.

The Fourth of July attendance at Coney Island figured up in the vicinity of fourteen thousand, while the number who patronized the Zoo and its splendid fireworks display aggregated fully fifteen thousand.

Fred Wright, who is here looking after Pain's exhibition of A Night in Pekin, is a valued member of Charles H. Hoyt's staff.

Kohl and Middleton's Vine Street Museum is still open and doing splendid business despite the heated term. The stage attractions at this resort during the present week include Julia Reno who is billed as a second Carmencita, Charles H. King, an excellent banjoist and comedian, Phil Peters' Comedy co., and Prof. Camm's clever Punch and Judy show.

Monti Collins, who is now doing John Wills' old part of O'Donovan Duff in the Two Old Cronies, contemplates putting the skit on the road next season. Mr. Collins is clever and energetic, and his Cincinnati friends wish him success in the venture.

Charles Bemis' friends turned out in goodly numbers at the Zoo 5, and gave the popular baritone an enthusiastic reception.

The specialties of little Gracie Cummings, an attractive juvenile vocalist, who had been specially engaged during the production of the Two Old Cronies at the Highland House 3-9, found immediate favor with the patrons of that resort, and it is intended to prolong the little artiste's engagement at the Highland House until 16.

George Baker, last season local representative of Harris, Britton and Dean, has been engaged by the lessees of Heuck's for next season, and will have complete control of that house.

Several of the local managers contemplate opening the season about the middle of August.

George Heuck, who has been absent several weeks, returned to the city 3, and will devote the remainder of his Summer vacation to patronizing the ball park.

The acrobatic specialties introduced at the Campus during A Night in Pekin by Mazuz and Abacco are above the average, and invariably the performance elicits a recall.

JAMES McDONOUGH.

LOUISVILLE.

Manager Macauley is in the East booking for the approaching season at his theatre. He announces a number of the best attractions traveling.

Ned Palfrey, of this city, will be one of the principal tenors of the Duff Opera co. upon its next Winter tour. Mr. Palfrey is a cultivated musician. He and his charming wife are social favorites here.

Manager John Whallen has closed season with The South Before the War, and is enjoying a needed rest. He will spend a portion of the Summer in New York.

Ed. Morback and the Buckingham Theatre orchestra are furnishing the music at French Lick Springs.

It is rumored that Elaine Ellson will shortly marry a wealthy gentleman from the East, and will retire from the stage.

Helen Bertram, the prima donna of the Duff co., at the Auditorium, has recovered from her severe illness, and is doing magnificent work in the operas presented.

C. Edwin Rostell, whose appearance as a tragic star was recently announced in THE MIRROR, has been conducting a school of elocution here quite successfully. He has had experience in support of Irving, Booth and Barrett, and other celebrities. His friends predict that he will meet with success in his stellar venture.

Will Leachman, of this city, who recently married Mattie Hornby, is visiting his home people. Mr. Leachman is connected with an extensive lithographing concern, and is rapidly accumulating wealth.

A. P. Knoll and Marie McNeill, the cornetist, are pleasing large audiences at the Phoenix Hill Park open-air concerts.

The Summer season of opera closed its third week at the Auditorium with three performances each of The Mikado and Pinafore. The stage setting of both was equal to anything of the kind ever seen here, the Pinafore set being particularly realistic with moving ships in the harbor and the electric light effects in the second act. It is needless to add that both operas were exceptionally well sung. This week concludes the original engagement, although it is possible there may be an extension. Patience will be sung three nights and Queen's Mate and A Trip to Africa will be repeated by request.

CHARLES D. CLARKE.

KANSAS CITY.

Master Jay Ray's benefit at Progress Hall 1 was fairly attended. He made a favorable impression as Little Lord Fauntleroy.

The numerous parks are the great attraction during the warm Summer months, and every night more people visit them than could crowd into all the theatres in the city. Fine concert programmes by good orchestras, dancing and other attractive features are provided, and everything is free, the only expense being the fares on the cable cars. All the parks are run by the street car companies to make travel over the various lines.

At Cusenbary Springs this week, 4-9, the Third Regiment Band and the daring balloonists Leroy and Nina Melvin are the attractions. The latter goes up hanging by her teeth, and both descend with parachutes.

Troost Park has its regular orchestra, the De Coma Brothers, gymnasts and bicyclists; May McCormick, whistler, races on the lake and other features.

At Washington Park Liberati, the cornetist, leads a fine military band in splendidly selected programmes.

Manager M. H. Hudson and his charming wife and daughters entertained about four hundred of their friends in a delightful manner at a garden party at their villa, "Melville," 30.

FRANK B. WILCOX.

PITTSBURG.

Horatio Lewis in A Celebrated Case has done well at Harris' Theatre. The management have decided to keep the house open all Summer, business amply justifying it. Ticket-of-Leave Man 11-16; Monte Cristo 18-23.

Manager R. M. Gulick was in town for a few days looking over the improvements being made at the Bijou. He returned to New York last week, and will remain away until August, when the house will reopen.

Manager Wilt, of the Grand Opera House, has booked his entire season, with the exception of one week.

E. J. DONNELLY.

BALTIMORE.

The National Circus still remains alone in the field of amusements. The week closing 2 was a good one in point of attendance and the programme an attractive array of specialty acts and equestrian feats, foremost of which was the riding of Tony Lorande.

Building Inspector Osler has been examining the theatres since the season closed and to-day ordered the proprietors to make changes that will improve the facilities for egress in case of panic or fire. While none of the houses was regarded as dangerous, it was thought best to furnish every means for public safety. He directed that the winding

stairways in the Monumental Theatre be changed and platform stairways be constructed; that some rows of seats be moved and the aisles widened in the Auditorium and Harris' Academy of Music. The doorways leading from the lobby to the orchestra circle will also be widened. Slight alterations will also be made in Ford's Opera House and Holliday Street Theatre. The proprietors of all the playhouses have announced their intention to comply with the Inspector's orders immediately.

HARRY P. GALLAGHER.

CORRESPONDENCE.

CONNECTICUT.

HARTFORD.—Gossip: Emma C. Tuttle, of Boston, niece of Prof. Irving Emerson, of this city, and who has often appeared here in amateur opera, and made many friends and admirers, will go with the Margaret Mather co. next season.—The author of Alabama was inspired to write that success by hearing "Down on the Farm" played on the piano while calling at a friend's house. This information, which, no doubt, is news to the general public, was imparted by an intimate friend of Mr. Thomas'.—Prof. E. J. Dooley, formerly musical director at Proctor's, will sail for Europe next week to spend the Summer there.—A jolly party of newspaper men passed through this city 11 en route from Philadelphia to Boston, over the new Poughkeepsie bridge route. They were most comfortably housed in a drawing-room car attached to the regular express, and were making the trip at the invitation of the officers of the road. The party was in charge of Charles R. Deacon, General Passenger Agent, who is secretary of the Clover Club, of Philadelphia. W. A. Graham, dramatic editor of the Hartford *Courant*, accompanied the party as their guest as far as Vernon, where he was obliged, most reluctantly, to catch the train back, as important business awaited him. The scribes assembled on the rear platform of their car and gave three hearty cheers for "Graham, of the *Courant*," much to the astonishment of the local hangers-on at that depot, but had they any theatrical blood in their veins they would have been in touch with the sentiment, as no newspaper man is better known or more popular in the profession than Mr. Graham.—Ex-Manager Alexander returned home 3, from an extensive trip in the interest of the Gray Telephone Company. He visited every State in the Union, as well as the British Provinces.—Walter Thomas, of New Britain, last season with Julia Marlowe, spent the Fourth in this city.

MERIDEN.—Delavan Opera House (T. H. Delavan, manager): The Germaine Opera co. in Amorita and Said Pasha June 21-2 to small but delighted audiences. Co. first-class, and music far ahead of any comic ope. ever presented here.

CALIFORNIA.

SACRAMENTO.—Clunie Opera House (J. H. Clunie, manager): Barney Ferguson in McCarthy's Mishaps June 29, 30, to poor business. Natural Gas 7; Dan McCarthy 11-13; Frohman's co. in The Lost Paradise 25, 26; Waverly's Mastodon Minstrels 28, 29.

LOS ANGELES.—Grand Opera House (McLean and Lehman, managers): Marie Hubert Frohman closed a fair engagement June 29. Francis Wilson 11-16; Waverly's Minstrels 26-28.—Los Angeles Theatre (H. C. Wyatt, manager): Dark.—Items: The Clipper Quartette, of Little Puck, have gone to the Wigwam in San Francisco.—Julia Kingsley, the serpentine dancer, will appear at the Tivoli.—Bessie Sanson and Mr. and Mrs. Frank Murray will remain in Southern California some weeks taking in the various resorts.—Madame Modjeska, who is summering at her beautiful home in Santiago Canon, is arranging for a charity entertainment at Santa Ana.—Manager Frohman, of The Witch co., presented each lady on the opening night with a handsome souvenir spoon.—Managers Wyatt, Franks and Conan have gone to Catalina Island for material for fish yarns.—Treasurer Ed. Mansfield, of the Grand, is giving the ladies a treat at Coronado for a few days.

SAN DIEGO.—Fisher's Opera House (John C. Fisher, manager): Marie Hubert Frohman June 25 in The Witch to fair business. Those who witnessed Miss Frohman in The Witch were universal in their praise of her interpretation of the part. Manager Fisher certainly deserves praise for the character of the plays he is booking for his house.

STOCKTON.—Ayos (Ellefird and Vinton, managers): McCarthy's Mishaps June 23 to a small house. Michael Strogoff drew largely during the week.—Masonic Music Hall: Mansfeldt's second recital was well attended 28.

WOODLAND.—Opera House (F. Deitz, manager): The Fast Mail and Pearson's Midnight Alarm June 23-25; both attractions drew crowded houses. E. S. Laurie, with a local co., presented The Lady of Lyons 2; creditable performance and big house.—Item: As a general thing good cos. make money in Woodland.

ILLINOIS.

ELGIN.—Du Bois Opera House (F. W. Jencks, manager): Eunice Goodrich co. to splendid business June 27-2. A. W. Fremont co. in 777 to crowded houses matinee and evening.

FREEPORT.—Germania Opera House: Dark. The season is about closed, and was very successful.

CHAMPAIGN.—Walker Opera House (S. L. Nelson, manager): Our Dorothy June 27-9 to light business.

JACKSONVILLE.—Grand Opera House (Smith and Hayden, managers): Cleveland's Minstrels June 28 to a light house; good performance and audience well pleased.

ROCKFORD.—Opera House (C. C. Jones, manager): Tangled Up was presented to a good house 5 for the joint benefit of Treasurer Morris Field and Stage Manager McCaull.—Item: Manager Jones is booking many good attractions for 1892-93. The outlook is good for a prosperous season.

WAUKEGAN.—Phoenix Opera House (Jamison and Coon, managers): Oh, What a Night! June 29, pleased a full house.

IOWA.

DES MOINES.—Grand Opera House (William Foster, manager): Wolford-Sheridan co. 11-16.—Foster's Opera House (William Foster, manager): Wolford-Sheridan co. 9.—Bijou and Wonderland (E. A. Cooper, manager): Dark.—Items: E. A. Wacoy will take a vacation of several weeks with his family in this city.—Matt. Sheely is at home.

INDIANA.

INDIANAPOLIS.—Gossip: The Park Theatre will open the season Aug. 8 with A Barrel of Money. Henry Talbott, of Dickson and Talbott, has returned in the best of health from his South American trip.—Manager George Dickson will leave 7 for Alaska, accompanied by his family and the best wishes of his many friends.—Jennie Goldthwaite, who is to appear here in Blue Jeans in September, is spending her vacation with relatives, and is a great social favorite at the "Hoosier metropolis."—Renovation and decoration are the rule at all the theatres at present, and a very successful season is anticipated.

EVANSVILLE.—Gossip: Manager Groves informed your correspondent this week that the plans and specifications for the rebuilding of the People's Theatre, destroyed by fire last February, were now in the hands of Architect Cobb, of Chicago. Work will immediately begin on the structure, which will have a seating capacity of about 1,600 (parquette and dress circle 800; balcony and gallery each 400). The stage will be 60 ft. wide, and 37 ft. deep; height, 50 ft. from floor to gridiron. The house will be ready to be opened about Nov. 1. Popular prices will prevail.

SOUTH BEND.—Good's Opera House (Mrs. J. V. Farar, manager) Charles A. Loder in Oh, What a Night! played to good business 2, in spite of the fact that a heavy thunderstorm was raging. The illusion dance by Edna and Maria Leigh was a great hit. The Opera House is lighted with incandescent electric lights, which add much to its appearance.

LA PORTE.—Hall's Opera House (W. C. Miller, manager): Charles A. Loder in Oh! What a Night to a good house 1; audience well pleased.

IDAHO.

BOISE CITY.—Sonna Opera House (Rayhouse and Fretts, managers): The Fairies' Well to fair business June 30.—Elks: An effort is being made to organize a lodge of Elks here.

KANSAS.

TOPEKA.—Gossip: The Chautauqua Assembly closed its session at the Oakland Auditorium about $450 ahead.—Manager Crawford has gone East to book attractions.—Mrs. Sieber, of Topeka, owner of Cole and Sieber's Circus and Menagerie, which she leased to her son and another man, who in turn had it attached in Missouri for debts, has been trying to regain her property through the courts for the past year or so. A decision has at last been rendered in her favor, and some $6,000 damages awarded her besides.

WINFIELD.—Grand Opera House (T. B. Myers, manager): The house has been dark all week.

LEAVENWORTH.—Crawford's Grand (E. C. Davis, manager): St. Felix Sisters, very poor performances to poor houses.

KENTUCKY.

BOWLING GREEN.—Potter's Opera House (J. Briggs Kirby, manager): Mikado by local talent was repeated 2 to a packed house. Attai Dramatic co. in Sea Drift 7.

MAINE.

PORTLAND.—Peak's Island Pavilion (P. J. McCallum, manager): The Midnight Express 4 has been well staged and excellently acted. Business has increased and the anddition of Evelyn Pollock and Ada Lewis to the cast has greatly strengthened the co.—Greenwood Gardens (Al. Haynes, manager): A good vaudeville performance, numerous clever specialties and a few freaks have attracted large numbers of people to this resort 2-9.—Long Island Casino (Thomas and Watson, managers): The management made a sudden change of base since my last advices and replaced a proposed season of variety performances by a comic opera co., headed by Dan Packard, Henri Laurent, John Saunders, Herminie Palacio, Julia Glover and other lesser lights. The Mascot was given 4-9 to good-sized houses, which would have been larger with more harmony in the management. The opera was very well done, save the vocal efforts of some of the principals. This house is the finest appointed one in the harbor, and everything about it is bright and refreshing.—Items: Portland Theatre will open Aug. 4 with Jarbeau.—Forepaugh's much heralded show attracted an enormous crowd on the afternoon of the glorious Fourth, but only a small-sized one in the evening. The production of Nineveh was very good, but the circus element was decidedly lacking, and the specialties were far below the average of similar performances.—Jimmie Donohue, of this city, for many years one of Forepaugh's able lieutenants, was cordially welcomed by numerous friends 4.—Ada Lewis and the Pollock Sisters rejoined the Pavilion forces 4 and greatly augmented the *per sonnel* of the co.

BATH.—Columbian Opera House (R. P. Hammond, manager): Fairbanks and Eline Comedy co. to good business 4. Co. good.—Arena: Forepaugh's Circus 5 to good business; finest street parade ever seen here.

BELFAST.—Opera House (I. M. Cottrell, manager): Fairbanks and Eline Comedy co. 7; Thomas E. Shea 14-16.

ROCKLAND.—Farewell Opera House (D. F. Murphy, manager): The Jollities June 30; small house. Thomas E. Shea and co. in Escaped From Sing Sing, Barred Out and Tangled Up 4-6 to S. R. O. nightly. Mr. Shea is the most popular actor that comes to this State, as his crowded houses fully attest.

BANGOR.—The Norombega (H. C. Bean, manager): The Max Freeman Musical Comedy co. played a profitable engagement at cheap prices June 27-2. They will stay another week.—Opera House: Closed till Fall season opens.

MASSACHUSETTS.

HYDE PARK.—Waverly Opera House: Moseley and Ferry in Damon and Pythias to a good house June 28.

HOLYOKE.—Gossip: Next season promises to be a good one, Manager Kendall having booked most of the strong attractions on the road.

NEW BEDFORD.—A number of the friends of Mrs. Joseph C. Omey, treasurer of the Opera House, visited her at Mr. and Mrs. Omey's Summer residence, Oxford Village, Fairhaven, June 30, and passed a very pleasant evening. Strings of Chinese lanterns adorned the lawn, and the Musical Exchange Band, who volunteered their services, rendered several selections. Mrs. Omey was requested to step to the centre of the lawn after the concert, when Alderman Stephen A. Brownell, of New Bedford, presented her with a handsome writing desk on behalf of the patrons of the Opera House. This was a complete surprise to Mrs. Omey. A substantial banquet followed, also banjo solos by Harry Brooks, of Peck's Bad Boy co. The party returned to New Bedford after wishing Mr. and Mrs. Omey continued happiness and prosperity.

MICHIGAN.

PORT HURON.—City Opera House (L. A. Sherman, manager): The Gertrude Andrews co. week of June 27-2 to light business.

BENTON HARBOR.—Voice's Opera House: (J. A. Simon, lessee and manager): Clarence E. Holt in Damon and Pythias played to a large and appreciative audience June 29. Mr. Holt will play a return date 4 in Monte Cristo. Rockwell and Thompson's Merchants' Carnival 1, 2.—Item: Manager Simon is doing a fine business, and his bookings are first-class.

MANISTEE.—Opera House (H. Petersen, manager): The Lutteman Sextette June 28; Frank Tucker's Minstrels 29; both gave satisfaction, but business was light.

MUSKEGON.—Opera House (Fred. L. Reynolds, manager): Dark. The new seats are being placed. The season of 1892-93 cannot help but be successful, with a first-class line of attractions and the fine accommodations the house affords.

MINNESOTA.

ST. PAUL.—Metropolitan Opera House (L. N. Scott, manager): Offenbach's La Perichole was artistically rendered by the Jeannie Winston co. 3-9 to good houses. In the role of Piquillo Jeannie Winston need fear no rival. She carried the part, which is a rather exacting one, admirably throughout. Miss Winston's sweet-toned, clear and impressive voice, ever reliable, was heard to advantage throughout the score, especially so in her interpolation in the second act, "Dear Woman," and her solo in the third act, "My Darling, Wonder What You're Doing Now," each number eliciting encores. Alice Johnson as La Perichole had a difficult part to sing, yet she rendered it in a most praiseworthy manner, her solo, "I Love Thee With All My Heart," winning for her merited recognition. Harry Rattenbury as Don Andres, Arthur Bell as the Old Prisoner, H. G. Woodward as Don Panatellas, Ed. Coles and T. J. Johnson as the Notaries all did excellent work. Nettie Black, Helen Harrington, and Florence Bell finely sustained their several roles. J. Donnell Balfe, who possesses a rich bass voice, sang his solo with fine effect, and was favored with a recall. The chorus merit much praise for their effective work.—Litt's Grand Opera House (Frank L. Bixby, manager): Uncle Tom's Cabin was presented in a very creditable manner by Litt's Popular Players 3-9 to full houses. New scenery was painted expressly for the piece by Will T. Davis and Fred. Powers. The remarkable versatility of that thorough and finished actor, Louis James, makes him a favorite in any role that he assumes. His Uncle Tom was excellent, and in the scene where little Eva dies, he brought tears to the eyes of many of his auditors. Marion Elmore made a great hit as Topsy. She is decidedly the best Topsy ever seen on the St. Paul stage. Julia Arthur was very good as Eliza Harris. Ruth Carpenter was excellent as Cassy. Mrs. Selden-Irwin did good work as Aunt Ophelia, and Little Edith Wright was a very charming Eva. Frank Losee was capital as Simon Legree. George R. Edeson as Marks, Will S. Harkins as George Harris, Robert McNair as Phineas Fletcher, George A. Wright as Deacon Perry, and Joe Page Smith as George Shelby were very satisfactory in their respective roles. East Lynne 7-9; James H. Wallick in The Bandit King 10-16.—Items: Harry Montague and Mrs. Montague (Carrie Duncan) are visiting their sister and brother-in-law, Mr. and Mrs. F. D. Abbey, of St. Paul. Mr. Abbey has leased the Olympic Theatre and placed it in the hands of Manager Harry Montague, who intends opening it Aug. 1 with an excellent vaudeville stock co., alternating with combs. through the coming season.—Manager S. W. Fort has made some changes in the Jeannie Winston co. The new people are H. G. Woodward and J. Donnell Balfe. Charles A. Tyrell closed with the co. 2.—Marion Elmore is a very bright and clever actress. Her Topsy is a fine piece of character work.—Jeannie Winston and Alice Johnson are both very pleasant and amiable ladies and have many admirers in St. Paul.

DULUTH.—Temple Opera House (John T. Condon, manager): The Baldwin-Melville comb. June 27-2 to large and well-pleased audiences. The co. is an excellent one, and the staging and costuming of the various plays as presented was equal to many of the high-priced attractions which have visited Duluth this season. Popular prices prevailed. Hettie Bernard-Chase and her novel features entertained a large house 4 in Uncle's Burlesque. This was her second appearance at the Temple in this piece. The Esquimaux dogs, drawing sledges, the big St. Bernards and the team of reindeer were all seen at the right moment on the stage, and proved drawing cards.—The Lyceum (W. A. Seely, manager): The Miller-Calhoun Opera co. have been playing to large and demonstrative audiences as a rule for their third week ending 2. Boccaccio was well presented with a strong cast, as also the Chimes of Normandy. Douglas Flint distinguished himself in the drunken scene in the former opera, and was obliged to respond to several encores. His rendition of his part was perhaps the best ever seen in Duluth. Tom Martin made many new friends by his very realistic interpretation of the part of Gaspard in The Chimes. Mr. Mitchell has been doing some very telling work and making new admirers. Lotta Gilman has won the admiration of our theatregoers, not only for her melodious voice but also for her charming personality. Mr. West, the musical director, has reason to be proud of the record he has made, in the way of giving good, tuneful music. The Misses Wanners' dancing has been among the most attractive features of the entertainment. The co. will remain in Duluth until about 25.

MINNEAPOLIS.—Bijou Opera House (Jacob Litt, manager): The Wages of Sin co., with Lodiski Young in the title-role, opened a week's engagement at Sunday matinee 3 to a crowded house. The co. is a strong and capable one, and presented the drama in a very creditable manner.—Item: The Grand Opera House, Lyceum Theatre, and Pence Opera House are all dark.

MANKATO.—Arena: Cook and Whitby's Circus June 28 drew large crowds. The performance was one of the best ever given in this city, and included many new and distinctly novel features.

MONTANA.

ANACONDA.—Evans' Opera House (John Maguire, manager): Kajanka to fair business June 27. Fairies' Well 2.

MISSOULA.—Bennett Opera House (G. N. Hartley, manager): Sam T. Jack's Creole Burlesque co. to a full house June 23.—Arena: McMahon's Circus to fair business 16-20.

HELENA.—Ming's Opera House (I. C. Remington, manager): James H. Wallick in The Cattle King and The Bandit King June 20-21; poor business. Kajanka 1, 2; fair business. Charles Frohman's co. in June 4, 5.

MISSOURI.

ST. JOSEPH.—The Spooner Comedy co. were booked for June 27-2, but failed to appear.—Steckbein's Garden: Summer opera has been presented at the Garden for some seasons past, but it was opened 4 with a vaudeville co. that gave a good performance. Probably later in the season a light opera co. will be brought here.

MISSISSIPPI.

MERIDIAN.—Grand Opera House (L. Rothenberg, manager): The Apollo Club, an organization of Columbus, Miss., presented The Pirates of Penzance June 28 to a crowded house. Performance very good. The Standard Club of this city tendered the visitors a reception after the performance was over.

NEBRASKA.

LINCOLN.—The New Lansing (Ed. A. Church, manager): Frohman's co. presented Gloriana for the first time in this city 4 to a large audience. The play was preceded by a one-act character sketch, The Major's Appointment, in which Edwin Stevens did excellent work.—Items: Nothing further is billed at the Lansing. The Funke has been closed for several weeks, and no further announcements have been made.—Mr. Frohman's co. will go from here to a long engagement at San Francisco, having stopped only here, as I understand, between that point and New York.

NEW HAMPSHIRE.

PORTSMOUTH.—Arena: Forepaugh's Circus 1; crowded tent.

NEW JERSEY.

ATLANTIC CITY.—Grand Opera House (C. R. Myers, manager): Mildred and Ronclere gave an exhibition 5, delighting and astonishing the audience. H. Greenwall's new operatic comedy, Larry the Lord, will be produced 11, continuing three nights. Rita Selby, R. E. Graham, Walter E. Ford, P. Barnes, W. H. Murphy, in all twenty-two people go to make up the cast. The Union Square Theatre orchestra has been secured.—Items: Pain's Sardanapalus opened at the inlet open-air pavilion 4 to 7,000 people.—The Academy of Music is being rebuilt, three weeks being the time specified for its completion.—Morris' Illusions are doing a good business at 10c. admission.—All four of the specialty pavilions are doing good business.—This week's roster at Albrecht's include Curdy and Daley, three Deacos, Harry Dowley, Blackley and Howard, Miss Howard, Miss Thorn, and M. J. Fenton.—James E. Reilly has taken a cottage at South Carolina Avenue for the season.—G. E. Rogers, of the People's Theatre, Paterson, George Githens, D. D. Smith, Dudley Flinn, and Treasurer Taylor, of Philadelphia, were visitors here last week.

LONG BRANCH.—Broadway Theatre (Nelse Cannon, manager): R. E. Graham in Larry the Lord 16; Decker Brothers' Minstrels 19.—Opera House (George M. Chattle, manager): Borton's Dramatic co. 12-18.—West End Amusement Hall (Charles Poley, manager): Nellie McHenry in A Night at the Circus 18.—Arena: Scribner and Smith's Circus 5; big business. Bob Hunting's Circus 13.

NEW YORK.

SARATOGA SPRINGS.—Putnam Music Hall (Abel Putnam, Jr., manager): Wilson and Miner's Players opened a three nights' engagement 4 in a double bill—the breezy farce-comedy, The Man About Town and the English one-act comedy, Trying It On. They presented Pink Dominoes 5 and repeated The Man About Town 6 to satisfactory and increased business nightly. The co. is composed of actors from the leading New York theatres including Aubrey Boucicault, Edith Crane, of Augustin Daly's co. and understudy for Ada Rehan; Tyrone Power, comedian of City Directory; Amy Busby, of Crane's co.; Lois Arnold, soubrette star; Adelaide Ober, of Hoyt's co.; Henri Lynn, Country Circus; Maurice Darcy, support for Patti Rosa; Barry Johnson, and Louis Massen, of Incog. The co. will play three nights each week during July and every night during August. On July 25 will occur the premiere by Wilson and Miner's Players, of the political comedy in three acts, The Courting Campaign, written by A. M. Downes and Will R. Wilson. Since the close of the regular season at Putnam Music Hall, the house has undergone many and much needed improvements, principally about the stage, so that now the largest spectacular on the road can be successfully presented. The stage has a new floor and the dressing-rooms new carpets. All the scenery has been repaired and repainted and several new sets added, also a number of new set pieces. A new drop curtain has been put in. The auditorium has been retouched and freshened.—Items: C. W. Stubb's orchestra of fifteen pieces has arrived at the United States Hotel, and gave their first concert on the evening of the Fourth.—David H. Koon, reader, will be the "social director" at the Grand Union this season.—Thomas H. Joyce, leader of the orchestra at Congress Hall, arrived 3. During the season he will give daily concerts at H. S. Thorn's (formerly Moore's) Lake House at Saratoga Lake, besides rendering his regular morning and evening concerts at Congress Hall.—Dr. Louis Baralt, of West Fifty-first Street, New York, has taken a cottage here for the season. Dr. Baralt is the founder of "Harmonious Culture," and also a Shakespearean lecturer and teacher.—George Fabian, a well-known New York basso and reader, has given several parlor readings at the Kenmare. He has been engaged to sing in the First Presbyterian Church for the season.—John Lund, musical director of the Grand Union, made his initial bow before the guests of that hotel in a sacred concert 3. The musicians, twenty-five in number, were all in full evening dress. Victor Herbert, the composer and viola virtuoso, is with this orchestra.—Lew Benedict will leave 21 to join Decker Brothers' Minstrels. The co. will open at Red Bank, N. J., 28; their Saratoga date is Aug. 6.—The Eichenkranz Singing Society, of New York gave a very pleasant concert in Congress Spring Park afternoon of 4 to a large and appreciative audience.

MALONE.—Opera House (A. H. Merritt, manager): Mitchell's Comedians (Tally Ho) to the capacity of the house 4. Among the many attractions booked at this house for the coming season are Al. G. Field's Minstrels, Stevenson Dramatic co., The Adams Dramatic co., Minnie Lester Dramatic comb., Two Old Cronies, Newton Beers, Reno and Ford's Joshua Simpkins, A. H. Woodhull's Uncle Hiram, and Gus T. Wallace's Si Perkins, besides many others.

MIDDLETOWN.—Casino Theatre (H. W. Corey, manager): Edwin G. Lawrence in The Danicheffs appeared at the Casino 7 for the ushers' benefit.—Item: Mrs. James H. Wallick arrived at her home near this city from the West Sunday night. She states that Mr. Wallick was obliged to cancel one week's engagements owing to the heavy rains in the West.

CORNING.—Opera House (A. C. Arthur, manager): The Old, Old Story June 29 for the benefit of Manager Arthur. Notwithstanding the hot weather, the attendance was good; and the performance satisfactory. Lockwood and Curtiss Opera co. in repertoire 11-16.—Item: The Opera House is undergoing improvements prior to the opening of the regular season.

ROCHESTER.—Muse Theatre (M. S. Robinson, manager): The prize baby show and a good stage performance attracted large audiences week ending 9. At the Pavilion Theatre, Ontario Beach, excellent business continues.

BINGHAMTON.—Opera House (J. P. E. Clarke, manager): The second annual musical festival was held June 27-2, under the baton of Carl Zerrahn. Soloists: Mme. Ida Klein, Mrs. Jennie Patrick Walker, Miss Olive Fremstadt, Signor Campanini, Ericson Bushnell, and Edward Isham, assisted by a grand chorus of four hundred voices and Bauer's orchestra of thirty pieces. It was a success in every respect. Columbia Comedy co. in repertoire 4-9. The co. includes Fanny McIntyre, Annie Mortland, Daisy Lovering, William T. Doyle, Arthur Salle, Thomas Kelley, Edward Daune. They are giving very creditable performances to well-filled houses.

BUFFALO.—Star Theatre: The Harris, Britton and Dean Opera co. are playing to crowded houses nightly, and gaining a reputation which will avail them in the future. Their repertoire is conscientiously produced with attention to the minutest detail. Clara Lane and Grace Golden are very popular. Frank David is one of the best comedians ever seen here. The Gondoliers proved to be one of their opportunities, and so far as Summer opera is concerned this co. surpasses all its competitors.—Shea's Concert Hall: Peggy Pryde was popular, but when Independence Day broke forth with the announcement that Lydia Yeamans had returned to us everyone was happy.—Items: The Corinne Lyceum is being overhauled and will be opened about Sept. 1.—The Court Street is having a new stage put in and numerous improvements. Manager Jacobs promises nothing but the best for 1892-93.

NORTH DAKOTA.

BISMARCK.—Arena: John Robinson's Circus afternoon and evening to good business June 28.

OHIO.

DAYTON.—Memorial Hall, Soldiers' Home (William Harris, manager): By the kind permission of Maggie Mitchell, The Pearl of Savoy was presented June 28 by the Home Dramatic co. It was a thoroughly enjoyable performance in every way. The Marie of Miss Lawrence was highly commendable. Miss Lawrence is a versatile and veritable artiste. Mr. Ward's impersonation of Pierrot was very clever, the scene in the third act being extremely funny. The Commander by R. F. McClannin was superbly acted. All the others helped to make it an excellent performance. Much Ado About Nothing was presented 2 with beautiful costumes and scenery. The Benedick of William Harris was acted with *finesse* and care. The Leonato of Mr. McClannin was but another example of his carefulness and skill. Mr. Wilson as Dogberry, and Messrs. Ward, Handyside, Smith and Ready did good work. The ladies were characteristically dressed, Miss Lawrence making a brilliant and beautiful Beatrice, and Mrs. Beaumont Smith a charming Hero. André, an Idyl of the Revolution, by Henry Watterson, editor of the Louisville *Courier*, was produced 4, and made a very favorable impression. The language is beautiful and the scenes thrilling. Genial Sam Henderson did himself proud in properly staging the piece. Cast:

Sir Henry Clinton	Cuvier Hastings
Major John André	Beaumont Smith
Lieutenant-Colonel Gustave Wellmere	Robert G. Wilson
Major Ferguson	Horace Mitchell
Sergeant Peck	John H. Ready
Mrs. Gustave Wellmere	Mrs. Kate Meek
Captain Jack Lawton	Wm. T. Murphy
Harvey Birch	Wm. Harris
Dave McGowan	John P. Ward
John Paulding	Clarence Handyside
David Williams	Steven Power
Isaac Van Wart	Harry Millward
Mr. Wharton	Robert F. McClannin
Fannie Wharton	Lillian Lawrence
Sarah Wharton	Mrs. Beaumont Smith
Hannah	Mrs. John H. Ready

The Heir-at-Law will be presented 6.

TROY.—Masonic Opera House: (B. F. Ellsberry, manager): Prof. Gorman and his performing dogs 7.

MANSFIELD.—Memorial Opera House (E. R. Endly, manager): H. R. Boyle's lease of the Memorial expired June 30. Your correspondent has taken charge, and will manage the house. All contracts made by Mr. Boyle will hold good. Only two first class attractions will be played per week. The Memorial will be renovated from pit to dome, and extensive improvements made both in the auditorium and on the stage.

OREGON.

PORTLAND.—Marquam Grand Opera House (S. H. Friedlander, manager): An entertainment for the benefit of the Women's Columbia Exposition Society, of Portland, was given June 27, and drew a large house. The programme was an olio by local talent. Anna C. Godley, Hallie Parish, May Lippincott, Vinnie and J. Adrian Epping sang pleasingly and effectively. Mrs. Georgine Geiser gave violin selections. Marie Hoover was warmly applauded for her piano solos. A recitation by Louise Brooks was excellent. As a finis, Company "I," O. N. G., Portland, under command of Captain Coffee, gave an exhibition drill. The first of the three of what purported to be "Grand June Musical Festival Concerts" took place 28. It was grand in a certain sense—failure. Cause (claimed): misrepresentation and mismanagement. The chorus, however, under the direction of Mrs. C. C. Fallenius, deserve especial praise for their meritorious work. The other nights

29, 30) were cancelled.——CORDRAY'S NEW THEATRE (Cordray and Wass, managers): Fanchon the Cricket, with Jennie Calef leading, was the bill 27-3; fair business. Upon Jennie Calef, Lillian Andrews, and Andrew Waldron most of the work fell. All did capitally.——CORDRAY'S AUDITORIUM: Nichols Brothers, acrobats; Smith and Ellis, specialties; James Tenbrooke, comedian, and Gustave Peterson, magician. Crowded houses 27-3.——PARK THEATRE (J. P. Howe, manager): W. H. Powers' The Fairies' Well co., 24, 25; fair business. A. V. Pearson's Midnight Alarm co. 26-29; full houses. Gorton's Minstrels 1, 2 (three performances); good attendance. Griffin and Marks with Fun in a Chinese Laundry proved clever laugh-provokers.——ITEMS: Dr. A. Littlefield, Portland's delegate to the Elks' late meeting in Buffalo, N. Y., returned 30. He is enthusiastic over the manner in which the Elks were entertained by the people of Buffalo. Although Portland has lost the 1893 convention of Elks, the Doctor thinks we will have the 1894 reunion.—Arthur F. Clark, business manager for Charles Frohman's Lost Paradise co., arrived 24. J. J. Lodge, ditto for Fast Mail co., 27.—Manager J. P. Howe, of the Park, returned 27 from a ten days' trip through the Sound cities with Mrs. Gen. Tom Thumb's Liliputians. They enjoyed a prosperous business. The minims will return here 5 on a tour of the Willamette Valley and Eastern Oregon.—S. H. Joseph, who has been for the past twenty years with John Robinson's amusement enterprises, arrived 26. He is plastering the town far and wide. The circus will "tent" here Aug. 1, 2.—Manager Cordray and wife left for San Francisco 23. He is away on business connected with his Portland and Seattle houses.—The Columbia Garden, a Summer theatre, under the direction of F. J. Englehardt, an old-time theatrical man, opened here 3. The house is constructed in amphitheatrical style, and will book a miscellaneous list of attractions, ranging from athletics to vaqueros.

PENNSYLVANIA.

LANCASTER.—FULTON OPERA HOUSE (B. and C. A. Vecker, managers): The stock co. scheme at this house has fallen through for this season at least. George Wilson's Minstrels are booked for Aug. 1. In consequence of criticisms that appeared in the local papers after the Central Theatre fire, Mr. Vecker this Summer will remodel the front of his theatre, improving the exits, thus insuring the absolute safety of the house.

RHODE ISLAND.

PROVIDENCE.—LOTHROP'S MUSEUM: The house was reopened 4, when Wm. C. Chase, the local manager, was tendered a benefit. In the afternoon and evening The Hidden Hand was presented by Katharine Rober and co., and in the afternoon Kate Glassford, Charles Barringer and co. gave the fourth act of Camille, and Messrs. Burnham and Phillips played their sketch entitled The Modern School of Acting. A number of volunteers appeared in specialties.——KEITH'S GAIETY OPERA HOUSE: This house will have a new iron front before the season of '92-93.

NEWPORT.—CASINO: George Riddle in a morning reading 21. It is noticed that Mr. Riddle offers an entirely new programme in his selections.—— ARENA: Irwin Brothers' Circus did good business 4, giving two performances. Brook's Circus is due 22. More circuses have visited Newport this year than ever before.——ELKS: Capt. John Waters has been appointed District Deputy for the State of Rhode Island by G. E. R. Edwin B. Hay. It is almost needless to add that Capt. Waters can fill the position to the satisfaction of all.——SPRAY: Wm. H. Crane is evidently enjoying his vacation, as his yacht was noticed at anchor here for several days.—Dan Sully was in town 3. I am sorry we did not see him, because Brother Dan is always a welcome guest.

UTAH.

SALT LAKE CITY.—THEATRE (C. S. Burton, manager): The event of the week has been the engagement of Frohman's Lost Paradise co. June 29, 1. Owing to political excitement and several society events the houses were not packed, but were comfortably filled. The Lost Paradise suffers by comparison with Men and Women in which this co. was last seen here. It pleased greatly, however. The members of the co. were each warmly received, and curtain calls were frequent, the audiences even remaining to give calls at the close of the performance, which is unusual here. Maude and Annie Adams were the recipients of much attention and some beautiful floral tokens. Odette Tyler, who played Margaret Knowlton for the first time, made considerable of a hit. Etta Hawkins as Cinders won the hearts of all. William Morris and Orrin Johnson each captivated many of Zion's fair daughters. Elaine Ellison is very breezy and charming as Polly. Walter Perkins is a study as Billy Hopkins.——WONDERLAND THEATORIUM (W. B. Day, manager): Fatinitza and Patience drew large audiences, notwithstanding the hot weather.——ITEMS: The Lost Paradise co. came here three days ahead of their date, and they had great sport each day visiting the Union Pacific's great bathing resort at Garfield Beach. In fact they indulged in the natatorial to such an extent that they carry away several sun burned arms and numerous freckles. H. J. Grant, of the Grant Brothers' Livery Stables Co., tendered the co. the use of the Raymond Coach and eight fine horses for a drive about town. The coach carries forty passengers, and a merrier crowd never yet boarded it. The principal points of interest were visited, ending in a reception at the Union Club where singing and speech-making were indulged in. Sainsbury and Johnson, the photographers, took some large views of the coach and passengers, also a group of the co., and some beautiful pictures of the ladies.

VIRGINIA.

LYNCHBURG.—OPERA HOUSE (C. W. Beckner, manager): Mr. Beckner, of Roanoke, has leased the theatre here and will open the season about the middle of July with George Wilson's Minstrels.—— ARENA: Sargent and Kidder's Railroad Show June 22, 23 to good business.

WASHINGTON.

SPOKANE. AUDITORIUM (H. C. Hayward, manager): June 1 good house.——GRAND OPERA HOUSE: Dark.

TACOMA.—THEATRE (S. C. Heilig, manager): Mrs. Gen. Tom Thumb June 25, matinee and evening, to good business. June 27, 30; good audiences and well pleased ones.——GERMANIA HALL: Gorton's Minstrels 27 to a light house. Entertainment deserved better patronage.——ITEMS: Arthur F. Clark, manager of The Lost Paradise co., will go to Chicago about Aug. 18 to arrange with Charles Frohman about putting on The Counselor's Wife.—Several attractions are booked at the Germania Hall. This building was erected three years ago, capacity 1,000, but has seldom been occupied by theatrical cos.

SEATTLE.—OPERA HOUSE (J. W. Hanna, manager): Carroll Johnson in The Gossoon June 21, 22; good performance; medium houses. Mrs. Gen. Tom Thumb's Liliputians 23, 24; fair performances; good houses. Gorton's Minstrels 25; good house; fair entertainment. June 27, 28.——CORDRAY'S THEATRE (R. E. French, manager): Sea of Ice 19-26; good performances; good houses. The Minister 27-4.——ITEM: Jean Weiner, of Cordray's, has been engaged to do specialty work at a leading Seattle variety theatre.

WISCONSIN.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): L. J. Carter's Fast Mail 2; large and delighted audience. Dean and Ketchum's co. 4-9.

RACINE.—BELLE CITY OPERA HOUSE (Frank J. Miller, manager): Charles A. Loder in Oh, What a Night! gave a bright and pleasing performance to good business June 27. Fast Mail 4.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): London Sports Burlesque co. June 29; very poor performance.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Oh, What a Night! June 24; crowded house; good performance. Fast Mail 30; packed house; scenery fine.

LA CROSSE.—THEATRE (James Strasilipka, manager): Charles Loder failed to put in an appearance 4, and Richard Mansfield has canceled his engagement 8. Baldwin-Melville comb 21, for two weeks.

CANADA.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): At the closing performance of the Summer stock co. My Geraldine was presented June 29, 2 to good houses; Two nights in Rome and Galley Slave (matinee and evening) 1, to packed houses. It is superfluous to say that the co. gave very satisfactory performances. The co. will rest here this week and will open in Halifax for a short season next. The following attractions are booked at the Opera House: Thomas E. Shea, Aug. 2-6; Lillian Lewis 16, 17; Lewis Morrison Sept. 8-10; St Perkins 26-28; Rose Coghlan Oct. 3-5.

MONTREAL.—QUEEN'S THEATRE (Sparrow and Jacobs, managers): The New York Comedy co. opened the second week of their engagement 4 to good business in Pinero's amusing comedy of The Magistrate. The performance was first-class throughout. Ed. Lyons was capital as Ernest Pasnett. Lottie Alter as the precocious Cis Farrinden made the most charming boy imaginable. Verner Charges as the peppery Indian Colonel made another hit, and received a scene call for his excellent work in the third act. The rest of the co. were well up to the mark. Ours next.——THEATRE ROYAL (Sparrow and Jacobs, managers): A grand complimentary benefit was tendered afternoon and evening 4 to Lew Robdt and R. Cavallo, and the patrons of the Royal testified their appreciation of these gentlemen's services by the large numbers in attendance. The piece chosen for the occasion was The Streets of New York, with Gustavus Clark as Badger, supported by Col. H. B. Mahn's co. The chief attraction of the evening, however, was the numerous specialties given by a host of volunteers. "Paul Pry" (Wm. Burgess), the dramatic critic of the Montreal *Herald*, gave a ventriloquial performance quite worthy of a professional. Little Mabel Ketts did a song and dance, and Lina Ketts gave a character song as a newsgirl. Oakland and Garland, of the Primrose and West Quartette; Bob Price, basso; Prentice and Pyfe, clog dancers, and Louis Verande, the French comique, all went to make up an attractive programme. The audience was enthusiastic and the performers kindly responded to the numerous encores. The whole entertainment was a pronounced success. Frost and Fanshawe co. opened 5 in the Two Orphans.——LYCEUM THEATRE (W. W. Moore, manager): Louise Dempsey Burlesque Troupe still continue to do good business. Mlle. Ottelle, singer and dancer, is one of the chief attractions for this week.

VANCOUVER.—OPERA HOUSE (Evans Thomas, manager): Charles Frohman's co. in June to big business June 17, 18. Carroll Johnson in The Gossoon to small audiences 27, 28.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Friday.

DRAMATIC COMPANIES.

ALCAZAR STOCK: San Francisco, Cal., July 25—indefinite.
AUGUSTIN DALY: San Francisco, Cal., July 7-30.
BLUE JEANS: Tacoma, Wash., July 12. Spokane Falls 14-16, Anaconda, Mont., 18, 19, Butte City 20-22, Helena 25-27.
COLUMBIA COMEDY: Owego, N. Y., July 12, 13, Cortland 14-16, Elmira 18-23.
CUTLER COMEDY: East Lynne, Mo., July 12, 13, Louisburg, Kans., 14, 15, Greeley 16.
CHICAGO COMEDY: Bement, Ill., July 11-16.
CHARLES A. GARDNER: New York city, Aug. 1—indefinite.
CARROLL JOHNSON: Butte City, Mont., July 11, 12, Anaconda 14, Fargo, No. Dak., 16, Grand Forks 18, Crookston, Minn., 19, Brainard 20, Superior, Wis., 21, Duluth, Minn., 22, 23, St. Paul 25-30.
FAST MAIL (Hardie and Von Leer's): Jersey, Eng., July 11-16.
FAST MAIL (Carter): Seattle, Wash., July 12, Tacoma 13, Ellensburg 14, No. Yakima 15, Walla Walla 16.
GEORGE C. STALEY (A Royal Pass): Cleveland, O., Aug. 8-13.
GLORIANA: San Francisco, Cal., July 11-23.
GRAND STOCK: Toledo, O., June 6-Aug. 15.
HENRY E. DIXEY: Boston, Mass., June 13—indefinite.
HOSS AND HOSS: San Francisco, Cal., July 4-30, Fresno Aug. 1.
JANE: Chicago, Ill., July 10—indefinite.
JUNIUS BRUTUS BOOTH: Deckertown, N. J., July 11-16.
J. H. WALLICK: St. Paul, Minn., July 10-16, Minneapolis 17-23.
KITTY ARNMAN: Woodstock, Vt., July 11-16, West Lebanon, N. H., 18-23.
KITTIE LONGLEY: Paragould, Ark., July 11-16.
LOST PARADISE: Stockton, Cal., July 12, 13, San Jose 14, Sacramento 15, 16, San Francisco 18-Aug. 7.
LAURA JOWELL: Frankfort, Mich., July 12, Traverse City 14.
LYCEUM THEATRE (Sharpley's): Canton, Mo., July 11-23.
LITT'S STOCK: Minneapolis, Minn., July 11-16.
MIDNIGHT ALARM: Spokane Falls, Wash., July 12, Missoula, Mont., 13, Marysville 14, Helena 15, 16, Great Falls 18, Bozeman 19, Livingston 20, Fargo, No. Dak., 22, Crookston, Minn., 23, Grand Forks, No. Dak., 25.
MARIE HUBERT FROHMAN: Oakland, Cal., July 12, 13, San Francisco 18-30.
MCCARTHY'S MISHAPS: Portland, Ore., July 13-16, Centralia, Wash., 18, Olympia 19, Seattle 20, 21, Tacoma 22, 23, New Westminster, B. C., 25, Vancouver 26, 27, Nanaimo 28, Victoria 29, 30.
MAUDE ATKINSON: Traverse City, Mich., July 12-14.
MCKENZIE AND ERWOOD: Massillon, O., July 11-16.
NATURAL GAS: Seattle, Wash., July 14-16.
ON THE FRONTIER: Blackpool, Eng., July 11-16.
OUR DOROTHY: Clinton, Ill., July 11-16.
PAY TRAIN: Manchester, Eng., July 4-30.
POLICE PATROL: Seattle, Wash., July 12, Victoria B. C., 13, 14, Nanaimo 15, Vancouver 16, Tacoma, Wash., 18, 19, Spokane Falls 21, 22, Missoula, Mont., 23.
REED'S COMEDIANS: El Dorado, Kans., July 12, Wellington 12, Winfield 14, Caldwell 16.
ST. FELIX SISTERS: Lincoln, Neb., July 11-23.
SPOONER DRAMATIC: Tomah, Wis., July 11-16.
SMITH-GORTON: Mt. Upton, N. Y., July 11-13, So. New Berlin 14-20.
THOMAS E. SHEA: Camden, N. Y., July 12, 13, Belfast 14-16, Waterville 18-23, Ellsworth 25-30.
TRIP TO THE CIRCUS: Chicago, Ill., July 30-Aug. 6.
THE OPERATOR (Twin Stars): Philadelphia Pa., Aug. 29.
TRIP TO CHINATOWN'S: New York city Nov. 9—indefinite.
TONY FARRELL: Chicago, Ill., June 20-July 16.
WAGES OF SIN: St. Cloud, Minn., July 12, 13, Little Falls 14, Crookston 15, Grand Forks, No. Dak., 16, Fargo 18, Moorhead 19, Brainerd 20, West Superior, Wis., 21, Duluth, Minn., 22, 23.
WOLFORD SHERIDAN: Des Moines, Ia., July 5-16.
WILBUR DRAMATIC: Reno, Nev., July 11-16, Carson City 18-23.

OPERA AND CONCERT.

ANDREW'S OPERA: Burlington, Ia., July 11-16.
A. P. KING OPERA COMIQUE: Philadelphia, Pa. May 23—indefinite.
AUBURN OPERA: Denver, Col., June 6—indefinite.
BIJOU OPERA: Louisville, Ky., May 12—indefinite.
CARLETON OPERA: Washington, D. C., May 2-July 23.
CHRISTOFO COLOMBO: Cincinnati, O., June 12—indefinite.
DE WOLF HOPPER OPERA: New York city Aug. 15—indefinite.
DUFF OPERA: Louisville, Ky., June 13—indefinite.
FRANCIS WILSON OPERA: Los Angeles, Cal., July 11-16.
FISK JUBILEE SINGERS: Groton, So. Dak., July 12, Bristol 13, Webster 14, Milbank 15, Ortonville, Minn., 16.
HARRIS, BRITTON AND DEAN OPERA: Buffalo, N. Y. June 27—indefinite.
IMPERIAL OPERA (Moore's): St. Louis, Mo., June 26-indefinite.
JULES GRAU OPERA: Memphis, Tenn., June 20-indefinite.
JEANNIE WINSTON OPERA: St. Paul, Minn., June 12—indefinite.
MACOLLIS OPERA: Atlanta, Ga., June 13—indefinite.
NASHVILLE STUDENTS (Wright): New Lisbon, Wis., July 12, Manston 13, Cleburne City 14.
NIGHT IN PEKIN: Cincinnati, O., July 4—indefinite.
NEW AMERICAN OPERA (Hinrich's): Philadelphia, Pa., May 2—indefinite.
OVIDE MUSIN CONCERT: Melbourne, Aus., June 20—indefinite.
PAULINE HALL OPERA: Boston, Mass., June 6—indefinite.
PARK OPERA: Milwaukee, Wis., June 20—indefinite.
ROBERT GRAHAM OPERA: Atlantic City, N. J., July 11, 13, Asbury Park 14, 15, Long Branch 16.
STERNBOSH COMIC OPERA: Milwaukee, Wis., June 6—indefinite.
SCOTT CONCERT: Sigourney, Ia., July 12, Delta 13, Oskaloosa 14.
SIRIAD: New York city, June 30—indefinite.
SPENCER OPERA: St. Louis, Mo., June 6—indefinite.
VICE ADMIRAL: New York city June 25—indefinite.
WILBUR OPERA: Cleveland, O., April 25—indefinite.

VARIETY AND BURLESQUE.

CREOLES (Bradley's: Augusta, Ill., July 15, 16.
IDA SIDDONS BURLESQUE: Chicago, Ill., June 27-July 16.

MINSTRELS.

AL. G. FIELD: Columbus, O., July 14-16, Newark 18, New Castle, Pa., 19, Butler 20, Kittanning 21, Franklin 22.
HAVERLY: San Francisco, Cal., July 4-16.

CIRCUSES.

BELMONT AND GORDON: Collingwood, Ont., July 12, 13, Welford 14, 15.
BARNUM AND BAILEY: Akron, O., July 14.
BURKE'S CIRCUS: Fall River, Mass., July 12, Taunton 13, Lowell 14, Lawrence 15, Manchester, N. H., 16.
CHARLES BARTINE CIRCUS: Salem, O., July 12.
DOWNIE AND GALLAGHER'S CIRCUS: Syracuse, N. Y., July 9-16.
E. G. FLAIGELAND CIRCUS: Carrington, No. Dak., July 12, Devil's Lake 13, Lakota 14, Larimore 15, Grand Forks 16, Fargo 18.
FOREPAUGH'S CIRCUS: Newburyport, Mass., July 12, Haverhill 13, Lawrence 14, Woburn 15, Salem 16, Gloucester 18, Lynn 19, Waltham 20, Marlboro 21, Fitchburg 22, Athol 23.
F. J. TAYLOR CIRCUS: Norton, Kans., July 13.
HARRIS NICKEL PLATE: Rochester, N. Y., July 12, 13, Batavia 14, Lockport 15, Niagara Falls 16.
LA PEARL'S CIRCUS: Charleston, Ill., July 12, Neoza 13, Effingham 14, 15, Stewardson 16.
LEON WASHBURNE CIRCUS: Ellsworth, Me., July 12, Old Town 13, Lincoln 14, Calais 15, Eastport 16.
REED'S CIRCUS: Poseyville, Ind., July 12, New Harmony 13.
SAUTELLE CIRCUS: Rome, N. Y., July 12, Oriskany 13, Utica 14, 15, Frankfort 16.
SCHREINER AND SMITH'S CIRCUS: New Brighton, S. I., N. Y., July 12, Port Richmond 13, Bergen Point, N. J., 14.
SELLS BROTHERS' CIRCUS: Los Angeles, Cal., July 13, Colton 14, Phœnix, Ariz., 15, Tucson 16, El Paso, Tex., 18.
WALTER L. MAIN'S CIRCUS: Michigan City, Ind., July 12.

MISCELLANEOUS.

BRISTOL (D. M.) EQUINES: Escanaba, Mich., July 21-23.
BARTHOLOMEW'S EQUINES: Atlantic City, N. J., June 28 July 16.
KELLAR: Philadelphia, Pa.—indefinite.
WESTLAKE N. O. MUSEUM: Indianapolis, Ind., July 4-30.
W. W. DAYTON: Ticonderoga, N. Y., July 13, 14, Crown Point 15, 16.
YELLOWSTONE KIT: Hamilton, O., June 20-July 16.

OPEN TIME.

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ALBION, N. Y.: Grand Opera House, Sept. 22, 23, 24. (Fair dates.)
CAMDEN, S. C.: Camden Opera House, July 1, 2, 6-31, Aug. 1-31.
CINCINNATI, OHIO: Pike's Opera House Sept. 19-24, Oct. 3-22, Nov. 7-12, Jan. 23-28.
COLUMBUS, KANS.: Columbus Opera House, Aug. 1-6, 15, 16, 20, 25-27, Sept. 1-12, 25-30, Oct. 1-10, 17-24.
EAST STROUDSBURG, PA.: Academy of Music, July 1-31, Aug. 1-15.
FAYETTEVILLE, N. C.: Fayetteville Opera House, Fair Dates, Nov. 15-19.
GOUVERNEUR, N. Y.: Union Hall, July 1-30, Aug. 1-27.
KEARNEY, NEB.: Kearney Opera House, Sept 5-17, Oct. 17-22, Nov. 28-30, Dec. 5-24.
KITTANNING, PA.: Grand Opera House, Aug. 6-24.
NIAGARA FALLS, N. Y.: Orpheus Park Theatre Aug. 17, 18. (Firemen's Convention.)
OWENSBORO, KY.: New Temple Theatre, Sept. 6, 9, 10, 13, 16, 17, Oct. 25-31, Nov. 4, 12, 15, 18.
PHŒNIX, ARIZ.: Devereaux Opera House July 1-31, Aug. 1-31.
SHAMOKIN, PA.: G. A. R. Opera House, Sept. 5-10, 26-27, Oct. 5-8, 24-29.
TYRONE, PA.: Academy of Music, Aug. 1-4, 6-19, 22-31, Sept. 1-30.
URICHSVILLE, OHIO: City Opera House, Sept. 2-30, Oct. 11-22, Nov. 4, 5, 7.
YORK, PA.: York Opera House, Aug. 29-31, Sept. 1-3, 7, 26-30, Oct. 10-15, 20-22, 28, 29.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Circulars and newspapers excluded from this list.

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